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NOVEMBER 5, 1919

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THE NATIONAL THEATRICAL WEEKLY

HARRY VON TILZER'S

RUNAWAY YEAR. THE SAME OLD LUCKY HOUSE FOR ACTORS
NOTHING BUT HITS

BETTER THAN "I WANT A DOLL." A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS
DOUBLES FOR TWO MEN OR TWO GIRLS
LOTS OF EXTRA CHORUSES

A BEAUTIFUL OBIGATO BY HIGH CLASS SINGERS
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Music by Monte Carlo and
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GOT'EN NO TIME
TO HAVE THE BLUES

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By Andrew B. Sterling and Harry Von Tilzer

OPEN UP THE GOLDEN GATES TO DIXIE LAND

Lyric by Jack Yellon

A Riot of Laughs WHEN MARIUTCH MAKES DA SHIMMIE SHE WAB

The Best of Olden Songs of Years. By Sterling & Von Tilzer

Still Going Big SOMEBODY'S WAITING FOR SOMEONE

This Ballad will Never Die

Better than, Says I to Myself SURE AND IT'S ME THAT KNOWS

This is a Sure Real Irish Song

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220 TREMONT ST.
London: HERMAN DAREWSKI, Ltd.



Copyrighted, 1919, and published weekly by the Clipper Corporation, 1864 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class.

Founded by
FRANK QUERREY 1853

NEW YORK, NOVEMBER 5, 1919

VOLUME LXCVII—No. 29
Price, Fifteen Cents, \$5.00 a Year

"NUNKIE" IS WEAK

ATLANTIC CITY, N. J., Oct. 31.—Theatricism and vacuity of line marked the opening last night at the Apollo Theatre, of Nunkie, a new comedy by Jack Hazzard, and presented by Alfred E. Aarona. The play is untrue in psychology and puts forth the brand of humor that is insupportable without purpose. It was labored and calculated, but, worst of all, this labor and calculation was evident to the audience. Through the three acts, one felt the struggle the author was having in trying to put an idea before the audience.

This idea was never clear at any moment in the play, save, perhaps, in the last act, when the two sister characters of Nunkie. Here, for a brief, fascinating instant, the theme of the play made itself felt, but served only to emphasize the grotesque of the two acts which had preceded. For the most part, the characters of the fable are vapid men and women, impossibly given to rushing on and off stage upon the veriest pretext.

The real story of the piece lies in the tragedy of the character, sentimentless old artist, whose fire of genius has been quenched with the water of unrequited love; whose way of life has been staled by the bitterness of his memories, and not in the idle scribbles of a very young painter who refuses to marry a girl who is rich. Briefly, the story is of an old artist who has loved a woman whose parents forced her to wed a rich man in preference to him. Because of the refusal of the woman to marry him, old Nunkie ruins his own masterpiece piece that the young Quixote may win the Academy prize. Thanks to this nefarious piece of business, he does, and, of course, marries the girl, who, strangely enough, still has all the pole of money she started out with. At the end, one is moved to mutter, "Venerable qu'importe?" Forrest Robinson has the lead, supported by a rather mediocre cast.

BOSTON SHOWS CLOSING

BOSTON, Mass., Nov. 3.—To-day marks the beginning of the advertisements of five shows which have announced their closing in the city. The company of the Metropolitan Theatre, in the Marquis De Proia in its last week, Lew Fields in a Londoner, also in its last week, Florence Moore in Parlor, Bedroom and Bath, entering its last two weeks. Mrs. Fiske in "The Merry Widow" has announced her last week and Holbrook Blinn, in "The Challenge" enters the final two weeks of his stay.

ROAD MANAGER MARRIES

OSWEGO, N. Y., Nov. 2.—Charles K. Eagle, manager of the "Fair and Warner" company playing at Oswego, New England and Swannee Taylor, of the same company, were married in Bethlehem, Vermont, when the company played there. The Rev. D. E. Trent, of the Universal Church, performed the ceremony. The bride is the company manager of the Auditorium Theatre here, was a witness.

SIGN FOR HAMMERSTEIN SHOW

Goodie and Ainie, the dancers now at Churchill's, have been signed by Arthur Hammerstein for a new production.

Equity Plans Club, Theatre Votes To Enter Politics

At Meeting in Astor Members Outline Idea for Enlarging Association and Giving Support to Such Politicians as Stand by Them

Packing the ballroom of the Hotel Astor almost to capacity, the members of the Actors' Equity Association held a closed meeting on Monday afternoon to outline the extensive plans for its future and to take up several other matters of importance. All plans laid, it was explained, are only tentative, and any member who might have any suggestion to offer was asked by Francis Wilson, president of the Equity, to put his name on the writing and forward them to the Equity Council, where they will be duly considered.

The suggestions as to additions are numerous, ranging all the way from an Actors' Equity clubhouse to a complete theatre. The board of directors and controlled by the Equity. All of the plans, at present, seem to be only in the process of crawling and forward. In fact, Francis Wilson and John Emerson, who did the brunt of the talking, were in complete agreement in their particulars, although, at the bottom, their ideas as outlined are much the same.

Practically all the suggestions of Wilson and Emerson were received with applause and cheers and it was not until the tail-end of the meeting, when Justus Sheffield, one of the Equity strike actors, advised members how to cast their votes in the city election, that there was any hitch in the meeting. His remarks met with a storm of protest on the part of some of the members, and, for a few moments, the meeting seemed more like a disturbed political convention than a meeting of actors.

After calling the meeting to order, Wilson immediately took up the business on hand, claiming that it laid with the Equity, having won the theatrical war, to now do something extraordinary. "What the Equity would do with its victory remained entirely with the Equity itself," he declared. Pointing out the fact that the strike had broadened the actors by showing them that they had "veracity of which they had not dreamed," he said that the Equity were now going to permit these new powers to die.

"We must either stand or go forward," he declared. Standing still means stagnation and death; so we must go forward then.

Before any steps to go forward could be considered, however, sufficient room to work was necessary, he stated, and to that end, the Council had taken it upon themselves to lease quarters at 115 West Forty-Seventh Street until the new clubhouse was built. The latter remark was met with cheers.

Wilson stated that the Equity officials had talked over the advisability of establishing a theatrical agency, and that the Equity was at this time cautiously in this regard, as a similar course had spell ruin to a previous actors' organization.

Wilson had confided to the meeting

that he has long dreamed of a community theatre and suggested that, in its future program, the Equity should foster such a venture. He said that it would serve three purposes: It would give the actor a local habitation and help him to establish his name; it would give the public a better class show; and it would in time become a national institution.

His plan, he said, would be to operate the theatre as a trust. The theatre would not greater and perhaps less than the present-day high class moving picture houses. Inasmuch as the community theatre would be created by actors, it is Wilson's idea that it should also be owned by actors. The board of directors, he thought, should be composed of "actors and other interested persons." The theatre would cost somewhere \$200 or \$300, totalling in all about \$300,000, would be needed yearly, in his opinion, to carry on the theatre at such time as the local authorities would see the advantages of the theatre houses throughout the country.

Wilson would have the theatre simple in character and would establish similar houses throughout the country. John Emerson went over the same ground as Francis Wilson except that he suggested an Actors' Theatre in conjunction with the clubhouse idea and, on the other hand, seemed less positive about the Community Theatre plan, adding to it only in a vague way. Emerson was careful to tick on the words, "if you want it," to every plan he put before the meeting and emphasized again and again that they were only tentative.

In pointing out the advisability of establishing an employment agency, he pointed out that it would be the death of the agent who goes as a personal representative and thereby collects more than his legal per cent. He admitted, though, that the Equity would have to be extremely careful in the conduct of its agency, but thought that it could be sufficiently wary to get out "because, after all, most of the managers are honorable men—not all." Before the meeting closed, Emerson stated that, in his opinion, a scheme should be evolved to insure the fact that its members would be built up.

Emerson also suggested that the Equity have a business representative to save him from the evils of the present most of demanding contracts of their managers.

An Equity Building must be gotten up, he asserted, and the building should have a theatre. The building should contain the Equity business offices and also offices for the musicians, stagehands, the playwrights' association, an employment agency, "writing school," writers, grammarians, and "educators."

Emerson further stated that the theatre should be built on the same site. (Continued on page 37)

CHURCH TO HAVE ACTORS STEP INTO PULPIT

WILL READ THE SCRIPTURES

Believing that actors who have gained renown as Shakespearean interpreters would be equally successful in the pulpit as interpreters of the Bible, the directors of the St. George Episcopal Church, at the corner of Sixteenth Street and Stuyvesant Square, have formulated plans whereby members of the theatrical profession will be enlisted to step into the pulpit at the regular Sunday services of the church.

The church, according to a representative of the St. George Corporation, has long entertained the idea of having members of the legitimate stage take part in the services. But it was not until last Sunday that definite steps were decided upon, following the service at which David Bapstian as the priest made an impression upon the congregation that plans were at once set in order to secure the services of other members of the theatrical profession for future services.

The inability of the regular clergy to appreciate and interpret in a proper and telling manner, the wealth of dramatic incidents contained, in both the old and new testaments, gave rise to the idea of enlisting the aid of those who are thoroughly familiar with dramatic incident. And it is because of the close relation of the Shakespearean drama, whose correspondents with the Bible in that it is the highest and most spiritual form of expression on the stage, that the church's directors have set upon having former Hamlets in the pulpit as interpreters of the scriptures.

Asked early this week if any members of the profession had yet been selected to enter upon this work, the representative of the church corporation replied they had not, but that such persons as Forbes Robertson, H. E. Sobers and Robert Mantell, were being considered among others, because it was thought that their reading of the scriptural passages, would add greatly in bringing the effect intended home to the members of the congregation.

"FAIR HELEN" CLOSES

Richard Orndyke's version of Fair Helen, following three weeks of stormy running, closed in Boston at the Shubert Majestic Saturday night. The play which was a revised edition of the old Orndyke operetta, Le Belle Helene, presented here some thirty years ago, owes its failure it is said, to "get over," to its poorly written book and stilted dialogue. Appearing in the principal roles were Marda Van Dresser and George S. Brown. The book is to be entirely rewritten. It is said, after which another attempt will be made to put it over.

German Opera Venture

Dropped Close to \$20,000

STARTING SEASON HEAVILY HANDICAPPED, THE ORGANIZATION ONLY PAID EXPENSES ONE NIGHT AFTER DIFFICULTIES WITH SOLDIERS AND LAW BEGAN

When the promoters of the Star Opera Company which, during its short and stormy career, gained much publicity in the daily press throughout the country and was finally closed last week by court order, make the final settling of the company's business responsible they will probably find a large deficit on hand and it is very unlikely that the same promoters will ever again engage in a venture where a season of German Opera is concerned. The losses were placed by several persons in the neighborhood of \$20,000, taking in attorneys fees and all.

Financially, the company, according to the observations of the directors, was a failure, their expenditures far exceeding their receipts. Their only hope to break even was remains in the sale of their properties and other accessories, which, at a rough estimate, are said to be valued at \$25,000. He also pointed out that the company, which was in existence some seven weeks prior to its closing at the Lexington Avenue Theatre on Oct. 20, incurred expenditures which amounted to approximately \$20,000 and during the seven days in which performances were given, there was but one night upon which they were able to pay the

On the opening night, the box-office receipts amounted to \$5,700. The next day, the theatre was closed as a result of the Mayor's action in which he forbade opera in German until the ratification of the peace treaty. The following day, the theatre was again opened upon an injunction secured by the company's attorney against civil interference. The box-office \$500 was taken in. For the remaining

performances, the receipts were, \$1,200 Friday, \$500 Saturday matinee and \$1,800 for the evening performance. The Theatre was again closed the following Monday and opened Tuesday with a performance of opera in English, playing to \$13,000.

The promoters estimate their expenses for each performance at \$10,000, which includes the salaries of the singers, musicians and general overhead expenses. From the above figures, it is obvious that the company was playing a losing game and, at a meeting of the board of directors held at the theatre last Wednesday night, it was decided to discontinue the venture, even though it had been granted permission by the court to continue giving performances in English, instead of German.

When this action was taken by the company it was found that there was not enough money to pay off the singers and chorus members for the two weeks notice which they were given prior to their departure. The directors inaugurated a concert for the benefit of the opera performers which was held at the theatre Sunday night and all the receipts were turned over to the singers.

Art Gortz, who held the post of managing director when the company was first formed, has resigned and the company has been left in a reeling position following the ratification of the peace treaty. He told the theatre Sunday night and said that he had been in the way of reviving German art in this country, as the attacks of the "peace" people who seemed to be concentrated on him.

that house's record. The gross receipts topped the five figure margin.

TULLY AFTER ENGLISH COIN

Because of the success in "The Bird of Paradise" has attained in England, a second European company is now in the process of formation, Tully's play is doing a record business in London.

SKINNER'S CAST SET

The cast of the company that will support Otto Skinner in his new comedy, "The Rise of Peter the Great," which is being produced by John Edgar, Goodman has written for him, has been completed by Charles E. Clarence, Mary Shaw, Ruth Rose, Thaurion Berg, Robert Allen, William Selig, Walter P. Miller, Charles Wilson, Dennison, Clarence Belair, George Harcourt and Joe Spaulin.

GOING TO AFRICA

Edwin I. Reikin plans to send a Jewish repertory company to South Africa, where they will tour a season, beginning at Johannesburg under the direction of Adolph J. Adler, son of Jacob J. Adler, now in England. The company will start from the United States about the first of the year.

ANDERSON RE-BUILDING SHOW

The production of "The G. M. Anderson musical production, is back in New York rehearsing at Unity Hall. The show, which was sold to run so long it had to be cut. Twenty new girls have been added to the cast and \$20,000 more have been added to the purchase. The show will open again out of town next week and, after a short run, will be brought to New York.

BELASCO AND "SPEC" CLASH

David Belasco took a personal and nearly a pugilistic interest in the operations of the Metropolitan in Fort Fifth Street Saturday night, near the Leacem Theatre, where "The Gold Digger" is playing.

Since the second night of the piece, when it was conceded a hit, several speculators have been active. Two weeks ago the manager called on the police officer stationed in front of the house to keep them off the premises, so some building as the law requires, and this was accomplished. One of them then took the "floor space" in a fruit stand two doors west of the theatre, and, apparently, all the business there was to do, for soon the others disappeared.

Things then went along fairly well until last Saturday night, when the rain caught everyone who deals in the paste boards with more on their hands than they could get rid of. The fruit stand spec began to get desperate. He encroached on the sidewalk several times and got away with it. They then took up a permanent position there.

Going into the theatre, one or two of those disappointed reporters, the manager at the box-office, whence it got to Mr. Belasco. Without cost or hat he was taken to the theatre, and he caught the officer by the arm and then both made their way over the sixty feet where the spec was standing. He saw them and got into line. However, but the evidence was insufficient to warrant any further action. He threatened the spec with arrest and also threatened the owner of the theatre.

The fruit dealer, however, weathered the manager's heat in unperspiring manner, he was not afraid, and while Belasco waved his arm and raved, asked why he wanted to say, he, said:

"It's all right. I be put out, anyway. If Belasco don't do it Monday, I'll wait Tuesday—maybe."

OBJECTED TO DREW POST MAN

John J. Drew, a prominent member of the Actors' Pledge League, belonging to the American Legion Lodge, belonging to the American Legion, navy or marine corps during the war. It is reported to have prompted Earl Booth, Everett Butterfield and other members of the Lamb's Club to form the Thomas Gill Post, in opposition to the S. Rankin Drew Post, of which the actor is a member. As a matter of fact, the man was never a member of the Post, but when it was found that he had not been in the service, his application for membership was withdrawn.

BUSHMANN ASKS FOR TRUSTEE

James H. Bushmann, recently divorced from his wife, here has filed a bill in the Circuit Court of the City of New York, asking that Bush Manor to Frank J. Canby, for \$17,250 and asking for a trustee to care for the \$17,250. The owner of the money has been paid into the court.

Following encumbrances rest upon the estate at present: Forty thousand dollars, of which \$10,000 and the balance is held in trust, in favor of his divorced wife, Mrs. Josephine F. Bushmann; National Bank of New York, \$10,000; Crowell, \$224,241; Walter E. Elcheimerberg, \$1,241.11; and the following attachments: Maurice J. Garratt, \$14,981; J. William Elbert, \$137; Fashion Shop, \$137.55; Hotel Belvedere, \$271.88; J. G. Vallant Co., \$1,000; Albert R. Brown, \$500.62; Treadac Company, \$480.90; Sayvass Company, \$414; Hutzler Bros., \$1,000; and the following: J. C. \$1,193.73; Kohn & Pollack, \$330; Kaufman's Fireproof Storage Warehouse, \$1,000; J. C. \$1,193.73; John C. P. \$1,128.26; Isaac H. Moss, \$187.73; Alstrom & Co., \$158.07; Rudolph W. Wirtz, Company.

HAS \$200,000 SUBSCRIPTION

Although the opening of their five weeks' season here at the Lexington Theatre is still almost three months away, the Chicago Grand Opera Company has already collected over \$200,000 in subscription money for its coming season. This was the statement made early this week by John Brown, local business manager of the company, who said that the rate subscriptions were still continuing to come in, \$50,000 more would be collected in the next three months, long before the first opera is presented on the night of next January 26.

Last year, the amount received from subscriptions totaled \$100,000, and the significance of the coming season's \$50,000 excess, thus far, over last year, lies in the popular interest that the mid-Western operatic organization has aroused here since it first presented grand opera at the Lexington almost three years ago.

Unlike the Metropolitan Opera Company, the Chicago operatic organization has not raised the price on tickets since the opening of the season, but from \$1 to \$6 top, whereas the Metropolitan has announced a \$7 top scale for the coming season.

Unlike the Metropolitan, to stick to last year's price scale, lies the managerial brain of John Brown. It appears that the Chicago organization is charging a \$7 top price, except to subscribers, who are getting their tickets at the old prices. In reality, the price scale practically remains the same last season. For, on the important opera nights, all but the first ninety seats in the orchestra have not been subscribed for, which means that the balance of the seats, which are ones affected, as the increase applies to the lower floor only.

But, at the Lexington Theatre, the Chicago organization has at least several times ninety seats that have not been subscribed for, which means that the balance of the seats, which are ones affected, as the increase applies to the lower floor only.

E. Jerome Hart, erstwhile editorial writer for the *World* and former editor of the *London Globe*, has been appointed local publicity director of the Chicago Opera Company. His appointment followed the resignation of Rufus Dewey, who was first Chicago director, and then local press representative for the Chicago organization, who was doing the press work for the forthcoming "Warfare" religious pageant produced by the Methodist Church.

The opening opera at the Lexington, it is believed, will be "La Traviata," composed by Italo Montemezzi, composer of "L'Amore del Tre Re," and given at the Teatro Carcano, Milan, Italy on the Duca Degli Abruzzi.

ORGANIZE TO PRODUCE PLAY

"Half a Widow," is the title of a new musical play to be produced by the actress, Mrs. Josephine F. Bushmann, and Screen Enterprises, Inc. Frank Durren is responsible for the book and the music, which was composed by the score.

The stock of the new corporation, which is being offered to the public, is divided into \$200,000 worth of preferred shares, bearing eight per cent interest, and \$100,000 worth of common stock. The balance of \$100,000 of the capitalization is in common stock of \$10 par value. The following are the directors: Josephine F. Bushmann, president and treasurer; Frederick Benson, secretary; and the following: J. C. \$1,193.73; Kohn & Pollack, \$330; Kaufman's Fireproof Storage Warehouse, \$1,000; J. C. \$1,193.73; John C. P. \$1,128.26; Isaac H. Moss, \$187.73; Alstrom & Co., \$158.07; Rudolph W. Wirtz, Company.

GETS LITTLE THEATRE, PHILLY

PHILADELPHIA, Nov. 3.—A deal has just been closed whereby Barry McCormack, the actor in control of the Little Theatre for a period of five years, and will, during his stay, produce seasonal productions similar to those being produced in like theatres in New York.

SHAKESPEARE COLLECTION SOLD

PROVIDENCE, R. I., Oct. 24.—A dealer from Philadelphia has purchased the famous library of Marenzio J. Perry for an amount reported to exceed \$100,000. It is supposed to be the finest collection of books relating to Shakespeare ever offered for sale. It comprises more than 5,000 volumes and was purchased by Mr. Perry in 1902. It also contains the only copy of the first collected edition of Shakespeare's works, published in London in 1616 by Thomas Payle and printed by William Jaggard, who also printed the folio edition of 1623.

SHIPMAN WANTED ANOTHER WEEK

Due to a request from Samuel Shipman to allow his play, *First Last*, to have one more week at the Maxine Elliott Theatre, the New York opening of *The United States* at the H. Woods production, has been shoved out until next Monday. This is the play in which Marie Hebebrand is to be started.

HAVE GOOD WEEK

George Grier's western company of "Revelations of a Wife" played to packed last week. The Western eastern company of the same name closed its week in Philadelphia at the Walnut Street Opera House, breaking

Equity Eight Performance Rule Cuts Wednesday Matinees

Managers, in Order to Get Election Day Coin, Either Had to Eliminate Mid-Week Afternoon Show or Pay Extra Salaries. Some Did Both

First evidence of the effect the new Equity contracts have on matinee performances on legal holidays, was displayed yesterday, Election Day. Every house in town, with the exception of the Plymouth, where John and Lionel Barrymore are playing in "The Jest," gave a matinee. But, in many, it was not extra coin for the regular Wednesday matinee was cut out to keep the week's total number of performances within the eight specified in the new Equity contract.

These managers who stayed within the limit were the Shuberts, Woods, Corts and William Harris. The shows offered were "The Passing Show of 1919," "The Little Wonders," "Nightingale and Love," "Greenwich Village Idol," "Hello Alexander," "His Honor, Abe Posner," "Two Merry Dismalards," "The Girl in the Limousine," "A Voice in the Dark," "Just a Minute," "Rolly Bolly Eyer," "Dance of the Dancers," "See Saw" and "Hilthy Koo." George C. Fryer, however, who fought the actors' strike to a victorious end, worked both ways with his two attractions. He will stay within the limit of eight with "The Little Wonders" and will give an extra matinee to-day of "The Green." Comstock and Gost did the same, cutting out today's performance of "The Luck of the Navy," but are to play the extra one with "The Girl in the Limousine" and "The Green."

A number of others will give the extra performance, notably Cohan and

Harris, with "The Royal Vagabond," Ziegfeld with "The Follies," Dillingham with "Apple Blossoms," and the Selwyns, whose all shows yesterday and will show this afternoon and Saturday. Joe Weber's new musical, "The Little Blue Devil," also is among those which will give nine performances during the week.

Other productions of a straight dramatic or comedy nature which will give the extra performance this week are Ethel Barrymore's "Declasse," Henry Miller's "Moonlight and Honeycakes," "Lightnin' Whores," Your Wife," "Palmy Days," "Boys Will Be Boys," "Five O'Clock," "Civilian Clothes," and "Sundays." With few exceptions, these are all hits.

Several conclusions may be drawn from the facts set forth. First, of the big musical shows say there is no money in it if the large casts are paid extra for the day. This, in fact, that Cohan and Harris, Dillingham and the Selwyns will give nine performances of musical productions. The Shuberts and Cort seem to be a special hold-out in this contention, but they will probably give the extra show which are produced independently but are under special Shubert contracts.

Those managers who give the regular Wednesday matinee and also give one yesterday will have to pay extra to the equity contract one eighth of a weeks salary to each performer.

"MAGIC MELODY" LOOKS GOOD

NEW HAVEN, Oct. 31.—After "The Magic Melody," which opened here this week, has played its introductory road engagements and has been pruned, trimmed and refashioned in parts by its stage managers, the production should return to Broadway and win the distinction of being the musical he of the season.

To begin with, the new piece has a real story replete with delightfully many lines for the plot holes, and the musical setting is far by the best that Sigmond Romberg has so far produced. The presentation of the story by the real actors and actresses and, throughout the entire production, the stagings are excellent, particularly the last two scenes. There is a large chorus, good to look upon, and well groomed and well trained in dancing and singing.

The story, which is more than colorful, is woven about a Sicilian ventriloquist who loses his wife and child and the oath of the stricken mother to have her revenge. Complications set in, and just as she is ready for her revenge, she finds that her long lost son is in the hands of the daughter of the man whom she is striving to ruin. Ultimately, of course, love wins and all ends well, and always should in a musical comedy.

In the able hands of Tom McLaughlin as a laughing, enthusiastic, and fun of the production has been placed. There are scenes in which his work would have to be good, but, as a whole, he is extremely funny.

As a war correspondent, Earle Bentham was the life of the party, dancing and acting in zesty form. Flavia Aranco, as a widow from Salt Lake City, was delightful to look upon and refreshingly funny. Carmel Meyers made a bewitching Sophie and Renee was a F. W. Wilson. The production was splendid. Julia Dunn was also seen to advantage.

"LETTY ARRIVES" TOO TALKY

WASHINGTON, Oct. 31.—Except for the quality of its dialogue and the author's extraordinary refusal to delve into bed-room farce for a setting, Washington found little to enthrone over Sydney Rosenfeld's "Letty Arrives," which had a showing at the Garrick this week under L. Lawrence Weber's management. The theme is quite commonplace though that might not mitigate badly against the chances of the play, which has been handled with better craftsmanship.

Rosenfeld, however, has dropped his production in dialogue. His attractions stumble over each other and are developed in a manner which would be regarded as intolerable by Fred Matthews. The production reaches crescendo early in the development of the play, and then there is no force for a cumulative punch at the climax.

The story concerns the successful effort of a girl to forget her love to let her into becoming interested again. The means in which this end is brought about is a mixture of comic and unworthy if the name of drama.

Carla Joel, though possible a little too young for the part, handles the role of unconventional, self-willed girl, with a conviction that gives a good reason for her. The handicap of the part, Louis Kimball, in the opposite role, is badly wasted. Moral Barnes does little with a very unnecessary role and a dramatic Robert Ober, opposite her, who has captured the evening's comedy honors. Others in the cast are Lee Waterman, Albert Gran, and George Vivian.

HILL REPRESENTS WHITNES

H. P. Hill has been appointed general business representative in New York for B. C. Whitney and general manager of the Whitney Agency. Hill is expected to contemplate considerable activity during the next season.

NORA BAYES WINS

An injunction suit started here by Nora Bayes in the Supreme Court last week against H. H. Frazee and the Cort Theatre, of Chicago which he commonly followed Judge Gleicher's announcement the day before that he would issue a temporary injunction. On Saturday, Frazee notified Nathan Burkan, Miss Bayes' attorney, that he would interfere with her occupancy of the theatre, beginning Nov. 17, with her musical show, "Ladies First."

Ladies First was produced a year ago by Frazee, and Frazee said that Nora Bayes the star player. Last November, Miss Bayes bought the show from Frazee, paying him \$10,000 for the production. She claims that she also entered into a booking agreement with him at that time for the presentation of the show at the Cort Theatre in Chicago this season. She is on the road now with the show and, in accordance with the alleged agreement, was scheduled to open at the Cort on the 17th of this month.

However, Frazee has produced an order, muting play, from the court, which "My Lady Friends" with Clifford Crawford the featured player. This production is on the road at present. Frazee claims that because of the congested booking conditions he is unable to find a theatre to play it up against the same competition in Chicago. So he decided to put "My Lady Friends" into the theatre, he controls in the city, opening Nov. 17th. Nora Bayes' attorney, Nathan Burkan, has filed a temporary injunction against Frazee to prevent him from doing so. He notified Miss Bayes in Buffalo to that effect.

Frazee's plans did not suit her, apparently. Frazee had telephoned Nathan Burkan, her lawyer, and explained to him the details of the alleged injunction. He told Frazee that he, in turn, advised her concerning her legal remedy in the matter and instructed her to refer to him at once all the written data she had apprised him of over the phone. This was a week ago.

The following morning Burkan received the written data from Miss Bayes. That she had prepared and forwarded to her for signature, motion picture necessary in an application to the Supreme Court for a temporary injunction. These papers she received by mail a week ago last Monday, executed them in Buffalo immediately and forwarded them back to Burkan the same day. He received the papers a week ago Tuesday, had Judge Gavegan sitting in Special Term Part Two, sign in order to show cause why the injunction should not be granted, the motion being returnable in Special Term Part One before Judge Gleicher last Friday morning, and Frazee served with the papers that same Tuesday.

Last Friday, Frazee not being represented in court before Judge Gleicher, the Judge indicated that he expected Frazee's injunction should not be granted. While Burkan was preparing to submit a restraining order to the Judge, Gleicher last Friday morning, Frazee decided not to oppose Miss Bayes' plans to bring her show to his Chicago house.

BILLIARD CONTEST STARTS

The annual billiard tournament held by members of the Green Room, conducted by the Green Room club, began last Saturday night. More than 100 pairs were entered for the elimination rounds, and the contest was, as a result, it will take possibly six weeks before the finals are played. Last season, the tournament lasted a few days over four weeks.

REHEARSE "ABRAHAM LINCOLN"

William Harris has placed "Abraham Lincoln" in rehearsal under the direction of F. W. Wilson. Paul Jones is one of the first members of the cast chosen.

BOSTON OPERA CO. ORGANIZING

Boston, Mass., Nov. 3.—The Boston English Grand Opera Company will begin its season of twelve weeks next Monday, under the direction of Edward Beck. The principals of the company are soprano, Sherrill, tenor, Hanel, baritone, Starnes, bass, Barrow, and soprano, Elaine de Sellem, contralto, Harold J. Geln, basso.

There will be a chorus of fifty selected singers, and an orchestra of twenty-five musicians.

DENTIST SUES ASHLEY

A judgement amounting to \$246.61 was handed down yesterday against Arthur Ashley, the actor, and motion picture director.

Ashley was sued in the Seventh District Municipal Court by Dr. J. A. Klein, a Washington Heights dentist, who alleged in his complaint that, between July 29, 1917, and February 28, 1918, he performed professional services for both Ashley and his wife, afterward securing a bill for \$220.94. Ashley, apparently, failed to take cognizance of the bill rendered by the dentist, and the judgement for that week, which included interest and costs, was the result.

GERSTEN SUED FOR \$5,000

Failure to pay a note alleged to have been made by him almost five years ago, has brought a suit against Frank Gersten, the Bronx brawler, being rendered in the Bronx Supreme Court against Frank Gersten, the Bronx brawler and manager, for \$4,548.87.

According to the complaint filed in the action, brought by the Bronx National Bank, he made the note November 16, 1914, promising to pay the bank \$5,000 in cash or property. From time to time, as the note fell due, the bank continued to renew the note, but Gersten refused to be protected for non-payment, a suit being instituted thereafter, and last week a judgement was rendered for the interest and costs was rendered by default, against Gersten.

SAYS WHITING-BIT HIM

Bill Halligan is nursing a badly lacerated cheek as the result of an encounter with George Whiting which occurred at the Fifth Club on Friday night. Halligan insists that the gash in his cheek was caused by Whiting's teeth and that the attack was unprovoked.

According to several persons who witnessed the attack, the trouble was caused by a remark made by Whiting to which Halligan objected. It was repeated and Halligan denied the apology. At the same moment the men fell into a clinch and when friends pulled them apart, Whiting was snarling and Halligan's cheek and he was shouting "Hit me." The matter was pushed up in court as possible and both men left the club.

Halligan is a husky specimen of manhood, with a reputation for being able to take of himself under any conditions and friends of both men feared the physical results of the fight. On Saturday night Whiting located Halligan by phone and apologized in an effort to make amends. He stated that he had not the slightest recollection of the matter. He said that he had received the message grimed and said: "Well, if he has forgotten it, I guess a can afford to do the same."

CONGONID KILLED IN ACCIDENT

SAN FRANCISCO, Cal., Nov. 2.—E. W. Congdon, well known booking agent, died at the foot of the stairs of the booking manager for the Bert Leary Theatre, was killed in an auto accident last night. Paul Jones, of the Barnardino, on his way home from a seven weeks business trip.

GET ORPHEUM TIME

Acts toured from the Orpheum Circuit and which will start on the Western Tour are: The Orpheum Quartet, and Birdie Conrad, Phil Baker, Lew Brice and Company, Benise and Baird, The Orpheum Quartet, The Orpheum Travers and Douglas, Master Gabriel and Company, Grace Delmar, Maxine and Company, The Orpheum Quartet, Lightner Sisters and Alexander, Max and Hatie Harris, Lamont and Company, The Orpheum Quartet, and Pity's Sake (with Tom Durrer), Lyons and Towce, O'Donnell and Blair, Maxine and Company, The Orpheum Quartet, Minnie Tilton, 5,000 A Year, Josephine and Company, The Orpheum Quartet, and Nelson, Roy and Arthur, Jordan Girls, Nina Payne and Company, Jack and Company, The Orpheum Quartet, Newfirth and Phelps, Ruth Budd, Cecelia Trio, Bekoma, Libby and Nelson, The Orpheum Quartet, The Orpheum Quartet, Nita Jo, Bent Hayes, Four Roses, Frank Wilson, Hughes Duo, Sandy and Company, The Orpheum Quartet, and Company, The Ricards, Four and Mayo, and Mahoney and Auburn.

THEATRE

WILLIAM ROCK AND GIRLS

THEATRE—Pattee.
STYLE—Singing—Dancing.
TIME—Twenty-Eight Minutes.
SETTING—Four—Special.

Credit is due Bill Rock for the manner in which he presented the act. One thing that he did not cheat on is the costume and it can be said in all truthfulness that the wardrobe worn by his seven girls is elaborate. The act opens in four, with a blue cyclorama and three steps in the rear of the stage. Rock appears and sings a song about the girls he met in Paris, and Phoebe King, Alice Church, Elvyn Eby and Gladys James enter, adorned in Parisian costume, and, for a finish of this number, all dance off.

A military dance is then offered by Ethel Broadhurst and Louise Dale. Rock, attired in a soldier suit, then sings a concert song with a few good punch lines that hit the mark. Gladys James then encovers a number called "Shoulder Shaking Blues," accompanied by a dance in which her feet are employed too freely, for, if her shoulders were not shaken a trifle more, this girl would have scored a sensational hit. As it was, the number just

An Oriental dance by two girls, with Rock doing a Chinese rag patter, caught on. For the next number Rock, made up as an old time rounder, sings about all the girls he knows and this can not be tempered by any. During the rendition, the girls appear wearing wonderful clothes. This number, not unlike the one in the last portion of the act, but is splendidly put on and went over with a bang. The old man falls for the military girl.

Special attention is called to Ethel Broadhurst, who does the hoop dance and danced most gracefully. The Cosmopolite, introducing women of the vaudeville and flapper type received a huge hand, due to the gorgeous costuming.

The finish ends Rock and Halle Manning, as old timers, with the girls attired in simple frocks all in a group, with the spot on them. This is a beautiful finishing picture to an act that can headline anywhere. J. D.

JOHN HOLMAN

THEATRE—Proctor's 125th St.
STYLE—Conjorism.
TIME—Ten Minutes.
SETTING—In One (Special).

Holman can improve his offering at the very beginning, by cutting out the song which he uses for his opening and doing something else. His contortion stunts are good, and, although other contortion acts have shown better stuff, Holman will do for the three-day. If he would try to get some novel ideas in which to present his work, such as Ferry, the frogman, or Herman and Shirley, he may do for the big time, for novelty counts a lot. G. J. H.

GENE FOWLER

THEATRE—Proctor's 125th St.
STYLE—Bridgery—Dancing.
TIME—Ten Minutes.
SETTING—Full Stage.

Gene Fowler has put out his act. Fowler worked in full stage, he can easily present his routine in two. He offered a number of songs, full of optimism, walking on his hands and some one-arm stunts. He put over a number that are new and did all his stunts well. He should find plenty of work as an opener or closing turn. G. J. H.

NEW ACTS AND REAPPEARANCES

ROONEY-BENT REVUE

THEATRE—Royal.
STYLE—Musical production.
TIME—Fifty minutes.
SETTING—Full stage (special).

This offering, the boys and the girls were written by Edgar Allan Woolf, with music by Cliff Hess and Joseph Sant, is worked around the song which has been featured by Rooney and Bent for so many years, "The Daughter of Rosie O'Grady."

Stoney takes the role of a young man who has been hunting all over the world for a girl who has not got "the gimmies," and after finding that they all have 'em, in Ireland, France, Spain and even America, finds out that the girl who has been his friend for many years is the one he has been looking for. This girl is Marion Bent, the "Daughter of Rosie O'Grady." It would take a great deal of space to describe in detail the many scenes, the setting and the very pleasing manner in which the plot is brought out. But we must say that, despite the length of time the offering runs, there is not one minute that drags for lack of interest or any other reason. Rooney and Bent always and does a little burlesque in bits that are riots as far as laughs are concerned.

With Rooney and Miss Bent are a jazz band that plays excellently and a number of specialty artists, Miss Margaret MacGowan, and a dancing team, Lucille Love and Lillian Fernmore. All of the girls are pretty and do their work excellently.

But no review of the act would be complete without special mention of Miss Margaret, a dainty little Spanish girl.

How can she can dance! Her partner, Frank Gill, is a bit stiff, but when they dance together, all eyes are concentrated on the little girl. And when it comes to difficult stunts, she can rank with the best.

In all, with Rooney and Bent's personality, Pat Rooney and his comedy, the good work of the cast, the splendid settings and the excellent wardrobe, Bent Rooney and his friends have given vaudeville the best offering it has had in many years. G. J. H.

MAYHEW AND TAYLOR

THEATRE—Mt. Vernon.
STYLE—Musical and Patter.
TIME—Sixteen Minutes.
SETTING—Full Stage (Special).

After a separation of two years, Stella Mayhew and Billy Taylor are reunited in vaudeville. During those two years, Taylor has been writing for the prefix "Card" before his name, and Miss Mayhew has been doing a single. At this house, the act was billed as "Stella Mayhew and Billy Taylor on the outside of the theatre put Taylor's name with her's."

Miss Mayhew opened with some comedy following an attempt at classical singing and then introduced Taylor. A "blues" hit, with Taylor at the piano, was sung and followed by Miss Mayhew in her familiar manner, as the opening song. The remainder of the act was composed of an excellent line of patter, a few songs by Taylor—and, of course, Miss Mayhew sang. The act was one that they will undoubtedly be featured over the big time, because the act is worthy of it. G. J. H.

WORTH WAYTEN FOUR

THEATRE—Harlem Opera House.
STYLE—Male Quartette.
TIME—Nine Minutes.
SETTING—In One.

The Worth Wayten Four is a quartette that gets away from the rut followed by most acts of this sort. It is original, melodious and laugh-getting. Attired in pea-green coats, white trousers and green straw hats, the four make a nice appearance. The comedian is distinctive from the rest in his dress, in that he wears a red cap.

The quartette opens with a medley, sung passably well. Then, instead of following out a routine of songs, the remainder of the act is devoted to well done imitations. The first is of a pianist, with one man impersonating the noise of the saw and the other three sounding the mill whistle. The quartette next renders a medley of numbers, imitating an Hawaiian steel guitar. This is followed by a rendition of the "Boogie," after which the quartette closes with a jazz harmony number played on "harp" instruments in the style of a string orchestra. For an encore, they do a steam calliope number that is excellent.

The Worth Wayten Four have a number that is excellent.

RUSSELL AND REMINGTON

THEATRE—Proctor's 125th St.
STYLE—Singing and Banjo.
TIME—Twelve Minutes.
SETTING—In One.

A neat appearing couple, the lady member of which sings well and the other plays the banjo with good effect. They opened with a selection from "Maytime," following which she sang a ballad from the "Better One." He then rendered a medley of numbers starting with "The Stars and Stripes Forever" and ending with a number of popular songs. This act is put down by one number, for his solo lasts entirely too long. Both closed with a popular number. The turn will do nicely for the three-day. G. J. H.

HARRY LEE

THEATRE—Fifth Avenue.
STYLE—Monologue.
SETTING—Seventeen Minutes.

Nicely dressed and making a pleasing appearance, Harry Lee, with his new monologue, came on in a hard spot and had a rather hard time getting started.

If he opened from the house, coming down with the audience, and a gram-card boy about why he was pulling Harry Lee's name out of the frame. Learning that it was because Lee had not shown up, he took his place on the stage and informed the audience that he was the manager of the house, and that he was having actors quit on him, was no new thing in his young life. From this he went into some remarks but questioned the usefulness of comment on actors and their ways, suddenly interpolated an old Andrew Mack and then progressed to generalities.

Lee's talk is fairly good throughout and often gets laughs. M. F.

A DEBUT IN DEBUQUE

THEATRE—Zard St.
STYLE—Farce Burlesque.
TIME—Thirty-two Minutes.
SETTING—Four.

We could sum up our opinion of this act in three words: it's a corker. If it is vaudeville, the cleverest bit of farce burlesque the writer has ever seen. It is not overdrawn, not exaggerated, and there is a laugh from beginning to end.

A certain actress, starring in a road company of a sensational drama, arrives at last in her home town. Of course there is a sell out, and everything looks rosy, when, out of the sky comes an announcement that that of the company has been lost in a snowstorm, and will not arrive on time for the show. A leading man, formerly a quick change artist in vaudeville, is prevailed upon to play the part of the missing members, in return for the hand of the leading lady.

The audience is then informed by the manager of the company, that in the third and last act, they will witness the marriage of the principals of the drama, and they do! It's a pity there isn't more of the act, for the way this act is always went more.

George Bancroft, as the leading man, is so called. He is a man who is ready appeared in Broadway farce. It won't be long before he will. Horace Clement as the leading lady is equally good. Harry Sleight, Daniel Garrett, and August Thorn assist them capably. The act is a perfect rouser. The act is an assured success. Or that there can be no doubt.

BURTON AND SHEA

THEATRE—Proctor's 125th St.
STYLE—Telling and Singing.
TIME—Fourteen Minutes.
SETTING—In One (Special).

Man and Woman, working before a special drop showing the entrance of a private house. The man has the part of painter, and, incidentally, does not put one bit of paint on the wall, and the lady, who is very pretty appearance, works as a maid.

The routine consists, for the most part, of cross-fire between the two, which they put over some gags that are good and others that are fair. The man sings two numbers, and the lady in a fairly good voice. The turn will do nicely on the small time. G. J. H.

GREAT WESTERN FOUR

THEATRE—Proctor's 125th St.
STYLE—Singing.
TIME—Fourteen Minutes.
SETTING—In One (Special).

The Great Western Four is a quartette consisting of three men and one girl. The drop, which represents the staging harmonized nicely, towards the finish it was a long way from perfect. The girl sang a "coon-blues" number, but could not get the melody of the orchestra in this house for the musicians seemed to be rebuffed.

The rest of the offering consisted of published numbers, sung by the quartette. The act was a very good one, in spots, but, with a little rehearsing, the turn should go well on the three-day. G. J. H.

STOCK NEWS

Six Companies Open in as Many States This Week

Attracted by Good Business Being Done, They Will Present Late Releases and Favorites Which Have Proven Worth in the Past

Six new companies will open this week in almost as many states. Among them will be the Will E. Calhoun Players, who will give a season at Arkansas City, Kansas.

G. K. Brown, who, for some time, has operated the stock company at Whalom Park, Pittsburgh, will transfer his activities to White Plains, New York, where he opens at the renamed Newell Theatre, now the Palace. Jack

Reesey, who has run stock companies in Decatur, Wilmington and several other cities, will open a company at the Majestic Theatre, Indianapolis, where his opening bills will be, "Johnny Get Your Gun," "Common, Clara" and "The Brat."

John L. Jaster will open a company at the Home Theatre in Hutchinson, Kansas, where he will present two bills weekly, starting off with "Willard Mack's" "In Wyomung."

JOHN BROOKLYN CO.

Dorothy Brockmeyer is playing tag-team leads with the Fifth Avenue Stock Company, in Brooklyn. She signed this season, due to the labor riot, but the management decided to retain her.

TAYLOR DELAYS OPENING

Charles Taylor has decided to postpone the opening of his traveling company this season, due to the labor unrest and the uncertainty of booking conditions that prevail. He will wait till after the Christmas holidays, before he starts his company, if he starts it at all this season.

JOHN NEW BRITAIN CO.

Clara Kimball joins the Lyceum Theatre Players, in Boston, this city, today, as leading man.

JOHN 14TH STREET CO.

Jane Marbury has been signed as leading lady with the 14th Street Stock Company, at the Fourteenth Street Theatre, New York.

MORE PLAYS RELEASED

"A Regular Feller," recently produced by Charles Emerson Cook and placed in stock, is now ready for release, along with "Please Get Married," which has also been available for stock.

BLANEY VISITS THEATRES

Harry Clay Blaney took a flying trip last week, to look over the houses in Baltimore and Wilkes-Barre. In the latter city, he will install a company as soon as the theatre, The Nesbitt, has been renovated.

HOWARD COMPANIES CLOSING

Chicago, Ill., Nov. 3.—Lorin Howard has decided to retire from the stock producing field and, accordingly, the following dates for the closing of his companies have been announced. One will close Nov. 7, another on the 13, and a third on the 22nd. Frank A. F. Gassio will keep one company intact to play all three of the houses being vacated and will then return to the old policy of playing road attractions.

OFFERING NEW PLAY

Boston, Mass., Nov. 3.—Jessamine Newcombe is making her debut in Boston this week in a new play called "The Girl in the Red Coat." She will play at the Copley Theatre. Miss Newcombe is also arranged to play at the Copley and the Shakespeare, which will present in Boston later.

CHICAGO NEWS

States Attorney Interested In \$5,000 Suit of Actress

Wife Moves to Have Estate of Rich Brewer, Sued by Ada Henry, Conserved, on Ground That He is Feeble Minded

The suit for damages filed four months ago in the circuit court by Mrs. Harriet J. Whitman, known in theatrical circles under the stage name of Ada Henry, alleges that Jacob F. Rehm, a wealthy local brewer, stopped payment on checks and notes amounting to \$5,000 which were written and indorsed to her, was again brought to light last week when Attorney Charles H. Wells, acting for Rehm's wife, filed a petition that a conservator be appointed to care for the Rehm estate, said to be valued at \$150,000. It further adds that Rehm is feeble minded and incapable of transacting business affairs.

In her suit against Rehm, Mrs. Whitman claims that the money is due her, but, at this juncture, refuses to shed any light upon how she obtained the

notes and checks. Mrs. Whitman has denied that blackmail is attached to the case in any manner whatsoever, but admits that she possesses a number of very important letters which were written to her years ago when her name shone brilliantly in the lights of the various theatres throughout the country. When asked if the notes now in her possession were given her to stop a breach of promise suit, the actress answered:

"I will not answer that question. I have the notes. They are legal, then and enough. What does any one care how I got them?"

But it is intimated by the States Attorney's office that there is some one interested as to how the notes were obtained. It will be called for an early hearing.

MAGICIANS FORM CLUB

The Chicagoan's Club, organized "to prevent professional magicians from revealing the mysteries of the art," was launched at a stag party given Friday night at the Dick Picclub theatre on Tucker place. Exhibitions of hypnosis, conjuring, and fire eating were given by the members, but the dancing of "Fatima Gracie" proved the feature of the program.

A move to organize the magicians into a national "anti revealing" society will be started soon, according to Hugh Johnson, one of the leaders of the organization. Officers of the club will be elected at a meeting in the near future, it was announced.

BOMB EXPLODES IN THEATRE

A bomb was exploded in the stage entrance of the Independence Theatre on Friday night but no damage was inflicted or loss of life reported. It was a dud. The change is said to have been made by the theatre, said he has had no labor troubles or any trouble with employees.

QUITS "THE DREAM SONG"

D. Delmar, lessee of the Central Music Hall, has announced that he is quitting "The Dream Song" appearing at that theatre, is reported to be out of the venture entirely. The change is said to have taken place early this week. The cause of Delmar's alleged withdrawal has not been learned.

"The Dream Girl" will run along for two more weeks and will then be supplanted by "Tumble 'n' Fun." It is said that the Central Music Hall will be a starting point for a number of productions of "Tumble 'n' Fun." It is here and then sent into Eastern territory for a run.

NEW SHOWS COMING HERE

Among the new attractions announced for Chicago theatres in the near future will be "Tumble 'n' Fun," which will come to the Garrick theatre Nov. 9th. George Arliss will come to the Blackhawk theatre in a new play in a Jacques Duval on Nov. 10. On Nov. 16, Nora Bayes will come to the Copley Theatre. "Tumble 'n' Fun" will come to the Stone will come to the Colonial in Jack O' Lantern.

COAST COMPANY ROSTER SET

San Francisco, Cal., Nov. 3.—The roster of the new Majestic Theatre Company, which follows the Del Lawrence Players, who have just concluded a seventy-five weeks' run at the theatre, includes Laurence Stevens, Georgia Cooper, Charles King and Virginia Thornton, as principals. The opening play will be "Within the Law."

JOHN CRAIG OPENS FRIDAY

Boston, Mass., Nov. 3.—"The Outrageous" will be presented at the Arlington Theatre in Boston on Friday evening, Nov. 7, by John Craig, along with himself and Mary Young in the leading roles.

Others who will appear in the cast are William H. Powell, Mark Kent, Arthur Eldred, Gene Louie, Edna, Betty Barncoat, Charles Bickford, Mabel Colcord and William Norton.

DAISY CARLETON IN ROAD SHOW

Binghamton, N. Y., Oct. 31.—Daisy Carleton, last season at the head of her own repertoire company in "The Irish Cinderella," joined the "I Love You" company here today, as leading lady. The company will go on the road as soon as Miss Carleton has rehearsed her part.

GO INTO PRODUCTION

Anne Hollings and Cy Weber, both well known as leading people in stock, have been signed by George Gatte for a production of "Revelations of a Wife" in the features of the new production. Weber the comedy role of the production.

ORGANIZES TABLOID

Andrew Castle, who managed one of the Howard companies, has organized a tabloid stock company, with Bobby Barr in the features of the new production. Howard houses were, the "National Imperial and Victoria Theatres."

SING STASNY SONGS

GIRL OF MINE LULLABY LAND MY GAL I'M WAITING FOR TO-MORROW TO COME

New York City
Strand Theatre Bldg.
47th St. and Broadway

Minneapolis
Lindley Bldg.

A. J. Stasny Music Co.
Music Publishers
56-58 WEST 45TH STREET
New York

San Francisco
Pantages Theatre
Building

Chicago
Randolph Bldg.
Clark and Randolph Sts

AEOLIAN CO. AFTER EXCLUSIVE RIGHTS

Representative of Big Music Co. Has Plan to Secure Exclusive World Roll Rights of Popular Publications.

A representative of the Aeolian Co. has during the past week called upon a number of popular music publishers and presented a plan of signing up the exclusive world roll rights of each house's publications.

The plan is still in an embryonic state yet the future of the mechanical music roll and especially the world roll type looks so big that the plan may embrace a big and profitable idea.

Exclusive rights to the mechanical reproductions of popular song successes have long been the dream of music men as in it they are fortunes which will never be realized as long as present conditions exist. The Aeolian Co.'s idea of tying up the word rights, which under the present law can be done, is to thereby ally itself directly with those houses with whom they may have a corner and with them in popularizing new songs as well as furthering the publicity of those well under way.

The Aeolian Co., which yearly spends a fortune in national advertising argues the publishers could share in this to great extent if they had the exclusive rights to the word rolls, a procedure which naturally need not be very stringent, if all roll manufacturing concerns had the same rights.

Up to the present none of the publishers have signed the exclusive contract with the Aeolian Co. and no definite offers of cash for so doing have been made. The representative has called upon nearly all of the music men, however, to get their views as well as to explain the advantage which he believes will accrue to those houses which may decide to accept and several of the publishers have the matter under consideration.

The Aeolian Co. argues that it is far better for all concerned that a music house place the rights with a reproducing company rather than allow its individual writer to do so, as has been done in some instances by other reproducing concerns.

BOWY HAS EIGHT NEW ONES
The Broadway Music Corp. is exploiting eight new songs so widely diversified in character that one or more is bound to appeal almost to everyone. They are "I'm Like a Ship Without a Port," "Wait 'Till You Get Them Up In The Air," "Bore," "The Great American Desert," "That's What I Call a Perfect Day," "The Landlord Blues," "Sweet Kisses," "I've Loved, I've Loved, I'm Satisfied" and "Everybody's Crazy Over Dixie".

WEST WRITES NEW NOVELTY
Eugene West, who has written a number of successful novelty numbers, has a new one with the Artistic Co. It is called "When You're Alone" with music by Otto Spencer.

JOE KEDEN WITH STANIS
Joe Keden, the musical orchestra leader is now with the A. J. Stansky Music Co. in charge of its band and orchestra departments.

"GOLDEN GATE" SCORES
"Golden Gate" song recently purchased by Leo Feist, Inc. from Kendis & Brookman is fast taking a prominent place in the big hit catalogues. It is being sung by many well known vaudeville acts and with each is scoring a decided hit.

HARRIS SCENARIO READY

The new scenario S. Harris motion picture scenario "What Children Will Do" is finished and work upon it will begin within the next week or so. Frank Hall who released the screen rights of the story from Mr. Harris paying \$5,000 for it, plans an elaborate production.

HENRY WRITES BEST SONG

In "No V I Know" it is generally conceded that S. R. Henry has written his best song. He already has to his credit such well known numbers as "Kentucky Dream," but the new song will doubtless surpass them all in popularity. It is one of the six most popular orchestral numbers in the big cities and in song form it is even more popular.

"THE VAMP" LEADS IN SALES

"The Vamp," the new Leo Feist novelty song is leading in sales in a score of the big retail music centers. So great a demand exists for the number that a printing order for 500,000 copies was placed a few weeks ago and before the demand was received from the printers another amendment to 250,000 was also placed.

VAN ALSTYNE TO OPEN IN N. Y.

Ernest Van Alstyne, the songwriter is now in the music publishing business at a partnership with L. J. Harris at Toledo real estate man. The executive office of the firm will be in Toledo with widespread offices in Chicago and New York.

FRIEDMAN HAS FINE OFFICES

The new George Friedman offices which are rapidly nearing completion at a modern conference. Situated at the corner of Broadway and West 47th St., the new Friedman theatrical district, the location is of the top floors in the building are to be given over to the Friedman business, the first is to be given over to the professional offices, the second the business offices and shipping department and the third will be for the managers and surplus stock. Mr. Friedman hopes to be open for business within the next two weeks.

SONGWRITER AT PALACE

George Meyers with Artie Mellingner are at the Palace this week singing a collection of songs that went over finely and scored a big hit for the clever pair. There's A Lot of Blue Eyes, Myra Doris and Married to the Beat and it was enthusiastically applauded.

"IRENE" REHEARSING

Rehearsals are now being held of the new James Montgomery, Joe McCarthy, Harry Tierney musical play which will be seen at the Vanderbilt theatre. The piece is the musical adaptation of Montgomery's play "Irene O'Dare" which was originally to be produced by Colman & Harris. The actors strike the withdrawal of George M. from the producing firm and its consequent change of plans released the piece to Montgomery. With his co-workers has put it into musical comedy form and critics who have witnessed the Montgomery are enthusiastic regarding its future.

Leo Feist, Inc. will publish the music.

REICHOUGHT IN NEW JOB

Eugene Reichgott, formerly with the Leo Feist Co. of course he is now connected with the Gilbert & Friedman Co. in the capacity of manager of the band and orchestra department.

STANIS PUTS OVER

BIG BROADWAY PLUG

First Publisher to Use Big Electric Sign on the Great White Way. Features Three Numbers.

Broadway's great white way, long utilized by national advertisers for the electrical sign display, of their merchandise now flashes the advertisement of three popular songs published by the A. J. Stansky Co.

An top of the Times Sq. hotel a big sign nearly one hundred feet long by forty-five high is utilized to display to the thousands that pass nightly, "Girl of Mine," "Lullaby Land," and "My Girl."

The idea is so far as music publishers are concerned is a new one and up to now has never been utilized, largely on account of the big expense which an electric sign on Broadway incurs. Various estimates as to the cost of the Stansky sign have been made advertising men stating that the cost is around one thousand dollars a week.

Expensive though it may be it certainly is a big flash and has attracted wide popular attention and much comment. Stanis has in the past put over a number of novel popularizing plans that have scored big successes. This may be another one.

FOX HAS NEW NOVELTY

Sam Fox, who put over one of the novelty hits of the year last season in "The Sacred Flame," has a new "East" it is by Harry D. Kerr and Mel B. Kantman, writers of the "Meow" number.

NAT SANDERS IN NEW YORK

Nat Sanders, artistic manager of the Philadelphia office of the Gilbert & Friedman Co., is now connected with some office of the Co. Harry Dyles replaces him in the Philadelphia branch.

COHEN GETS ROSEY SONG

George Rosey, writer of "East Is West" and other successful numbers has placed a new song with the Meyer Cohen Co., entitled "One Union, The U. S. A."

COHEN SONG IN PICTURES

"The Sacred Flame" is the title of a new song by Will A. Heelan and Will R. Haskins which will soon be released by the Meyer Cohen Co. It will be featured in connection with the new feature film of the same name in which Miss Emily Stortens is to be starred. The picture will be released sometime during the coming month.

WEINER PLACES SONGS

Jack Weiner, of the William B. Friedlander office has placed two numbers with the Waterson, Berlin & Snyder Co. They are "Oh! So Sweet" and "I'm a Little Bit of a Fool."

NEW MOTHER SONG SCORES

Fred and Mabel Boyce have written M. Witmark & Sons reporting remarkable success with "That Wonderful Mother of Mine" which they state is the best ballad they have used in a long time. This clever team also uses two other Witmark numbers to advantage, "Gates of Gladness" and "I Love You Just the Same, Sweet Adeline."

SAM FOX IN CALIFORNIA

Sam Fox, the Cleveland publisher is in Los Angeles, Calif. He is with Harry D. Kerr, his lyric writer he is putting over "Sam Fox weeks" in all the big cities.

McCARTHY SUED FOR DIVORCE

Charging Joe McCarthy, the song writer, with adultery, the divorce suit is being filed for absolute divorce. The case was heard before Nathan Burman, acting as referee, who, after reviewing the testimony, has recommended that the divorce be granted. The suit was now be made before Judge Hotchkiss, Special Term, Part 3, to confirm the report of the referee.

The complaint recites that McCarthy committed adultery with a girl by the name of Mabel, whose name unknown at his apartment on Park avenue in May, of this year. According to the testimony of a detective who followed the pair in an automobile to McCarthy's apartment, they entered the apartment about seven o'clock in the morning. At eleven o'clock, the detective knocked at the door of McCarthy's apartment, saying he had a telegram for the song writer. McCarthy came to the door in a pair of pig pajamas, and, the detective testified, the door was chained on the inside. Upon seeing the detective, McCarthy said, "I'm a criminal," "I'll call the police," whereupon the lady rushed by the door in negligee.

The lady, Jane, said that she had once seen a woman go into McCarthy's apartment and that she had told him that she was a janitor's wife. In his room, he should put the garbage outside so that she wouldn't have to enter. She said she had seen McCarthy in a rule room to see anything.

The plaintiff's attorneys, for the defendant, are "Bric, Malinsky and Driscoll for the defendant. No defense was made.

\$100,000 FOR MUSIC MEN

A general meeting of the American Society of Music Publishers, Inc., will be held on Thursday, November 6th, at which in addition to the discussion of plans for the further development of the society, some definite idea regarding the division of the cash surplus amounting to about \$100,000 now in the society's treasury is to be adopted.

This amount, while large is regarded as but a trifle of what the society will collect during the next year or so and some money as to its distribution is to be decided upon.

KEOUGH WITH TELL TAYLOR

Ex. Keough, who has been connected with a number of the large music publishing houses is now with Tell Taylor and has charge of the professional department.

MUSIC HOUSE CHANGES NAME

The name of Annot Friedman will be dropped from the Gilbert & Friedman, Inc. music publishing company after the first of the year and the company will be known as the Wolff Gilbert, Inc. Friedman will have interest in the company some time and is now appearing in Philadelphia.

TAYLOR TO OPEN IN N. Y.

Tell Taylor, the Chicago publisher, has formed a new company called the Tell Taylor Music Corporation, Inc. and will make his headquarters in New York. Taylor recently purchased the song "I'm a Little Bit of a Fool" from Fox, paying a large cash sum for the number, being the successful hit among five new publishers.

DAVID WRITES NESBIT ACT

Dr. David Nesbit, who is part of the new Evelyn Nesbit act which will be seen in the local big time houses during the next few weeks.

BANG - BANG - BANG - BANG

THE BIG GUN HAS BEEN FIRED, and
from it came four distinct Bullseye Hits.

TELL TAYLOR was the man who pulled the trigger.

SCORE

Hit Number One

Dixie Lullaby

A beautiful waltz ballad, consisting of three distinct movements, its the best melody that has been written for years, the lyrics are suited to the setting of the music perfectly; we secured this number from another publisher, and the contract involves an expenditure of \$14,000.00 by us. So you can judge that it is some number.

Hit Number Two

When the Sun Goes Down in Rainbowland

Positively the sweetest ballad ever conceived by any song writer; this song was written for acts, and singers who are looking for the better class of song that makes the audience sit and listen to you, and then give you real applause at the finish, you can find no sweeter song anywhere.

Hit Number Three

Down in Hindu Town

An oriental fox trot song, full of life and pep, just the number for acts needing a new oriental number to take the place of your old one.

Hit Number Four

When You Came to Say Good-bye

An old-fashioned waltz ballad; you know the kind we always have for acts that sing harmony, great for quartets, the chorus finishes with Tosti's Good-bye, and it is a sure encore getter.

ORCHESTRA LEADERS.—These numbers are arranged for dance: No. 1, Waltz; No. 2, One-Step; No. 3, Foxtrot.

N. B.—We have secured the services of Ex Keough for our Professional Department and he will be glad to hear from you if you are out of town, and if you are in town he will be very glad to see you any time you call.

TELL TAYLOR MUSIC CORPORATION

BUSINESS OFFICE: DELAWARE BUILDING.—PROFESSIONAL STUDIOS: GRAND OPERA HOUSE, CHICAGO, ILL.

EBBA ANDREWS, for the last four years under the management of Constock and Galt, has been engaged by Walter Heat for the coast company of "Scandal."

CHARLES WITHERS will be featured in a new comedy by C. B. Madock on his return from England.

BESSIE MCCOY DAVIS has been engaged on a spruced up and is back in the "Greenwich Village Follies."

ELSIE FERGUSON went into the Roosevelt Hospital last week, to undergo an operation.

WILKIE BARD was entertained by the Dutch Club Act at Brown's Chop House last week.

JACK ROSE, not comedian, withdrew from the Colonial bill the middle of last week, due to the fact that his present offering was not getting over.

MARY SHAW has been engaged to play a leading role in Otto Skinner's new show, "The Rise of Peter Barben," now in rehearsal.

FITZ ADAMS has been engaged by Oliver Morosco for a prominent part in "The Master Thief."

KERL and WESTON, lately in vaudeville, arrived in town last Wednesday and immediately went into rehearsal for "The Little Blue Devil."

BERMINE SHONEN has been added to the cast of "Fortitude."

GEORGE O'BRIEN, having severed his business relations with the Harry Watt office, is now with the Max Hart Agency.

N. E. MANWARING, has severed his business connections with the Max Hart office, where he has been for the past two years, to go into the office of Gene Hughes.

FRANK BERNARD, having fully recovered from no operation on his leg, has returned to the cast of "Fifty Fifties."

VALLI VALLI will be supported by Jennie Standish, Gladys Sewell, Louise Macintosh, Gertrude Rary, Eleanor Mason, "The Rosebud," Margaret Soss, Kathryn Yates, Marie Sewell, Edna Fenton, Mrs. William Freston, Carlton White, Rayley Homes, Vinton Freedley, William Burgess, John Hendricks, Frank Farrington, Leslie Sloan, Frank Slater, George Stuart, Alton Rogers, H. Smith and the Metropolitan Four, in her new starring vehicle "Miss Millions."

NELLIE LYNCH WESTON has been engaged by A. H. Woods for the starring role in the Eastern company of "Up in Mabel's Room."

FATE CUSICK, Arthur Allen and Charles Bertling have been added to the cast of Blind Mary Buff.

MAY WESSE is out of the cast of Ned Weyburn's Revue at the Capitol Theatre.

WALTER MOMANUS and JACK MCNUALLY, who were overseas favorites with the Argonne Players, are breaking in a "nut" act for vaudeville.

WILLIAM REED, Helen Morrell, George Shields, George Lyding and George O'Donnell have been engaged by Matt Graw for a road company of "The Chocolate Soldier."

JOE COOKE has replaced Frank E. Evin in Mile, Eben's vaudeville offering.

ABOUT YOU!! AND YOU!! AND YOU!!

ELIZABETH LE BOY, Cy Weaver and Adele Hollinger have been engaged by George Gatta for a road company of "Revelations of a Wife."

ROBERT T. HAINES has been engaged for a role in "The Lost Leader," which William La Luchie, Jr., will produce at the Greenwich Village Theatre.

ADELE BOWLAND has been engaged for a K. & E. road production of "Angie Snice."

CARL SHULTZ has been engaged as musical director for a road company of La La Luchie, Jr.

LESTER SCHRAFF joined the cast of "Oh, What a Girl!" last Tuesday.

BERT LEWIS, formerly of Lewis and Leopold, is preparing a new single for an early appearance in vaudeville. His former partner is now appearing with Emma Ours.

WAYNE BERMAN, formerly of Bereman and Anderson, was injured by a fall at the Victoria Theatre, New York, recently and dislocated his elbow. He resumed work last week.

SELIG and LEE opened last week in an offering called "So Bashful," engaged for them by Allan Spencer Tenney.

THE PHILADELPHIA men and woman, opened in a novelty act at the American last week booked through Arthur Lyons.

THE DANCING LA VARS will start a tour from Montreal shortly.

VARR and TUNTS will open this week at the American during the last half.

NAT A. MAGNER, a moving picture theatre promoter of San Francisco, is in New York to secure Western rights to new photoplays.

CHARLES (CHUCK) CALLAHAN, appearing in "The Royal Vagabond," recently, has staged several good vaudeville acts, has lease offices and is going into producing for himself.

EDNA RIESE, who toured vaudeville several seasons ago in her own playlet, called "Our Career," was engaged to be featured in the Western Company of "The Briar."

DAVE KRAMER, after rehearsing all last week, entered the cast of "Rolly Bolly Eyes," at the Knickerbocker, Monday night. A new role has been written in for him.

GRANT OVERTON, book reviewer on the Sun, is to have a book of his own published shortly entitled, "World Without End."

LEE ROBINSON is acting as secretary to Frank Gillmore, secretary of the Actor's Equity Association.

RUTH HOAG, second courtesie at the Dauphine Theatre, New Orleans, last season, is with the Twentieth Century Maids this season.

Mr. and Mrs. WILSON R. TODD had born to them last week a boy whom they have christened Kim Mason Todd.

VERA MICHELENA has been engaged by the Scitella Company for their coming production of "Once in a While."

JOHN HALIDAY, now appearing in "The Dancer," will play the George Nash role in "The Blue Horse."

HELENE MONTGOMERY had her husband, Napoleon Arthur Bourgeois, arrested last week on a charge of bigamy.

CARL GRAY has been engaged by Matt Graw for a road company of Some Time.

J. M. KERRIGAN has been engaged for "The Lost Leader" by William Harris, Jr.

BETTY HALE, now appearing in the Follies, was married last week to Frederick Aitken, a non-professional, in Greenwich, Conn.

LESTER SCHRAFF went into the role of Frollo in "Oh What a Girl!" last week.

JAMES BARTON has signed a new contract with the Winter Garden, covering a number of years.

FRANK CONROY, Robert T. Haines, J. M. Kerrigan, Mae Melvin, Joseph McConley, Edward O'Connor, Hugh Hines, Frank Frank, Ruth Reid, Rupert Lumley, John Ahearn and Theodore A. Ducot have been engaged for the cast of "The Lost Leader," which William Harris will produce.

J. HARRY JENKINS is stage director of Ed Wynne's "Carnival."

FREDERICK DAVIS, one of the Hippodrome actors in "Bellevue Hospital," under observation, following an attack of dementia on Saturday last.

WILLIAM REDDY is doing the publicity work for Ed Wynne's "Carnival."

RAULINE LORD has been engaged to play the leading role in When A Man's A Man.

JOHN ROBINS is now bookkeeping The Sterling, Derby, Conn. and The Jacques, Waterbury, supplying eight acts of vaudeville and Sunday Concerts.

MARTIN WEBB were forced to cancel their last week at The Colonial, Akron, Ohio, last week, due to the death of Mr. Webb's sister. They resume this week, in the East.

JACK SHOAL, manager for John Cork, was married, recently, to Ethel Tolk. They kept it secret for six weeks.

ANTON SOIBILLA is being treated by his physician for an attack of the grippe.

SONNY LAWRENCE has been signed for the juvenile role in Edgar McGregory's Sweetheart Shop.

WILLIAM BRANDIE, of the Geo. Chasen Office, has been divorced from an act of the grippe.

CARL RANDALL, is on his way to Paris, where he will dance with Mlle. Mettinguet and also stage a revue.

SAM RAYNOR, second comedian with the Muehler Makers, played Joe Wilson's part in addition to his own when the latter was ill in Washington.

LOU LORAIN, formerly of Lorraine and Chase, of vaudeville, is now with Gilbert and Friedland in the professional department.

JOE WESTIN and GRACE ELNE, will open on the Fox time this week for the third time in one season.

WILLIAM F. GALVIN, chief electrician at Keith's Colonial Theatre, was married last week to Vicki Walker, who operated the switchboard in the theatre.

CARMON SCALES, who was overseas with the New York City Five, has been married last week to Vicki Walker, who operated the switchboard in the theatre.

TAPPIN and ARMSTRONG, the sister act which recently opened on the Lower time, opened in the cast of the Shubert Gazette of 1910 on Saturday evening, in Philadelphia.

WILLIAM GOODALL has left the cast of Just A Minute and is now rehearsing with G. M. Anderson's "Follies of 1919."

JACK CURTIS married his private secretary, Rose Bernstein, recently.

SYLVESTER SCHAEFFER is now under the direction of Morris and Fell.

AMES and WINTHROP left the bill at the Colonial last week, because of their spot. Outran and Marguerite filled in.

JANET BEECHER has resigned from the cast of The Woman In Room 13, because of illness. Another principal will be engaged for the road bookings.

Sailor REILLY will do a new vaudeville act by Herman Timberg.

FRANCIS PRITCHARD will do a new vaudeville act with Mel Snow.

FAY COURTNEY, formerly of the Courtney Sisters, is preparing a single for vaudeville.

LEW HEAREN has been engaged for Monte Christo, Jr.

Mr. and Mrs. FRED BLONDELL were presented with a daughter by the stark on Oct. 26.

LEW MAIDEN was compelled to cancel his tour of the Keith Southern time because of illness.

HELEN WESTLEY and HENRY STILLMAN, of the New York Theatre Club, were guests of the Century Theatre Club on Saturday.

MAURICE and FLORENCE WALTON will sail for England soon, where they will appear in a musical production.

LEON TOONIE, recently returned from overseas, is ready to break in a new vaudeville act written for him by Allen Spencer Tenney.

MINERVA GRAY, MARY WILBURN, MARIA SALESBURY, EVELYN GREIG and JOSEPHINE ADAMS, have been engaged for George Lederer's "Angel Face."

MILLIE FRIEDMAN has a leading part in "The Purple Slipper," which opened this week in Scranton, Pa.

WALTER BERGAN, EDITH DAY, FLORENCE MILLER and ETTA PIKE, have been signed by James Montgomery for his new show "Irene O'Day."

HARRY LYONS and ROBERTA FAYET, who have been engaged for the juvenile and feminine lead, respectively, of the coast "Civilians Clothes" company.

MILLIE SCHAEFFER is to be seen in a forthcoming Augustus Thomas play entitled "Kemp."

'Twill Charm Your Heart

I KNOW WHAT IT MEANS

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO

AND NOW COMES

THERE'S A LOT OF BLUE EYED MARYS DOWN IN MARYLAND

By the writers of "Peaches Down in Georgia"

By JACK YELLEN, MILTON AGER and G. W. MEYER

IT WAS BORN A HIT

FRECKLES

By CLIFF HESS, HOWARD JOHNSON and MILTON AGER

Be Up and Doing

Get This One Quick

A SENSATION

VA

(VAMP A L

By BYRON GAY, Com

Get it before

By
Kendis &
Brockman

GOLDE

Gets The Kind of Applause That

BOSTON
181 Tremont StreetMINNEAPOLIS
Lyric Theatre BuildingSEATTLE
301 Chickering HallPHILADELPHIA
Globe Theatre BuildingNEW ORLEANS
115 University Pl.ST. LOUIS
Caiumet BuildingSAN FRANCISCO
Pantages Theatre BuildingCHICAGO
Grand Opera House BuildingCLEVELAND
Ellisstone Building

LEO FE

711 SEVENTH AVENUE

A Stone's Throw From the Palace Theatre

GET IT TO-DAY.

NS TO BE LONESOME

(LONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

THAT'S ALL

E
MP

TLE LADY)

of "SAND DUNES"
gets you!

THE WARMTH OF THE SUNSHINE,
THE CHARM OF A SMILE

By The Campfire

A Wistful Melody with a Lure That is Fascinating

Words by Mabel E. Girling

Music by Percy Wenrich

Cleaning up and no wonder!

At The High Brown Babies Ball

A riot of Jazz

Better than "Strutters Ball"

By BENNY DAVIS, SID ERDMAN and ERNIE ERDMAN

ED HIT

N GATE

fills You Through and Through

Writers of
"Lonesome"
"Bubbles"

ST, Inc.
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DETROIT
213 Woodward Ave.

TORONTO
195 Yonge Street

INDIANAPOLIS
122 Pembroke Arcade

CINCINNATI
710 Lyric Theatre Bldg.

KANSAS CITY
Gayety Theatre Building

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Next To the Columbia Theatre

SPECIAL!! GEORGE O'BRIEN

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Heading special bill over Pantages Circuit

JOVEDDAH DE RAJAH

assisted by

Princess Olga and Costa Valata

Smashing box office records Everywhere

The act that tries for a record in every house he plays

Return engagement record in NEW YORK

KEITH'S HARLEM OPERA HOUSE.....	September 25-6-7-8 — Returned October 6-7-8
PROCTOR'S 23rd ST. THEATRE.....	October 2-3-4-5 — Returned October 20-1-2
FOX'S AUDUBON THEATRE.....	October 16-7-8-9 — Returned October 23-4-5-6

Always Working Is the Answer

Just Watch My Record on the Pantages Circuit

LONDON

PARIS

THE NEW YORK CLIPPER

SYDNEY

MELBOURNE

New Cochran Production Starts Vulgarly Dispute

Lines in "Afgar," are Basis for Discussion Over What is or What is Not Good Taste. London Papers Say They are Sordid

LONDON, Eng., Oct. 30.—C. B. Cochran's latest production, "Afgar," has become the centre of a series of discussions and criticisms on the subject of "What Constitutes Vulgarity," in which the press and the managers have been the chief participants, and the opinions of both sides have been candidly stated. A large part of the press is against Cochran, holding that certain lines in the dialogue spoil what they term "a most beautiful scenic and musical production," by their vulgarity and sensuousness. To that Cochran's reply is "In all my years of play producing, I have never allowed a vulgar or sensuous line to be written or spoken."

The Daily Express, a paper catering to the conservative elements, started the discussion by reprinting several lines of the dialogue, giving its opinion of them, and showing how they could be

very easily construed to hold a suggestive meaning. Here are a few of the lines criticized. In the discussion, it says:

"The ladies of the harem sit for 'Double Pay, for Duettime,' and one of the strikers remarks, 'I don't care what sort of a husband I get, as long as I get one in his entirety.' On the same lines, another of the ladies asks her lord and master, 'Am I not a complete collection?' To which he replies, 'I don't know, I haven't been through the inventory lately.' These few lines from the dialogue will to most people show that Mr. Cochran's line of vulgarity is very different from the majority's ideas on the subject. Fatter of a like sort, which would not be tolerated for a moment, and rightly so."

"KISS CALL" IS DULL

LONDON, Eng., Nov. 1.—Fred Thompson's adaptation of "The Comphe des Toiles" to the English, as "The Kiss Call," has failed to get any response from the London press and public. For some reason or other, the plot of the play, while amusing in French, is dull and uninteresting in the English, and the audience, which have been taken considerable pains to show how the play lacks humor, originality and appeal. The plot, while interesting, is commonplace, while dragging the piece down, despite some excellent acting.

ENGLAND LIKES "LITTLE WOMEN"

LONDON, Eng., Nov. 1.—The English version of Louisa M. Alcott's novel, "Little Women," produced here by arrangement with William A. Brady and under the immediate direction of Jessie Bonstons, has been very well received. In its cast are Alfred Harris, Henrietta Watson, Joyce Cary, Katherine Court, Hattie Hanson, J. B. Rohnd, Kate Phillips, Sydney Paxton, Anthony Holmes, Leslie Baver, Henry O. Hewitt, and Ada Pankhurst.

HER PRICE WAS TOO HIGH

PARIS, France, Nov. 1.—Fanny Ward, who made several pictures in this country, recently found herself free for several weeks, and called upon Leon Volterra in reference to a possible engagement at the Opéra de Paris. Volterra offered \$100 for one week's services, but Miss Ward wanted \$100 for one performance, and the negotiations were declared off.

BERLIN OPERA PRICES GO UP

BERLIN, GERMANY, Oct. 18.—The cost of opera under the democratic regime here is quadruple what it was in the monarchist days of Berlin's Royal Opera. At the opening of the opera "Patriotism," the prices charged were \$2 for a box and \$1 for a seat on the orchestra seat. Refranchments were sold at the rate of a dollar a sandwich. The dramatic actress of "The Song of the Sirens" was paid \$100 for one performance. The private social class must be closed by 11.30.

COMPLETE VARIETY COMBINE

LONDON, Eng., Nov. 2.—The long reported projected combine of the variety Theatre interests has at last taken place, with Sir Alfred Butt and Sir W. Walter D'Almeida selling their interests to Charles Gulliver, who in turn sold them and his own interests to a new combine, in which all the variety theatres to the transaction are members. Gulliver is managing director of the new combine, and Sir Walter D'Almeida chairman. It was stated by the new combine, that rumors of an impending war between them and The Moss Empires Ltd., were untrue.

MARY GARDEN A PARIS HIT

LONDON, Eng., Oct. 30.—Mary Garden scored a double victory in the presentation here of "Cleopatra," by Massenet. Miss Garden not only made a hit as the striking queen of the Nile, but scored a court victory as well. A famous French singer, to whom the opera was given by the writer, refused to accept a minor role to Miss Garden and took the matter to court, where it was dismissed as without grounds for complaint.

GERMAN DIVA COMING OVER

CORVETTES, Nov. 1.—Clairio Ritz, the famous German Opera star, and her husband, filmator Hale Alber, who are at present giving recitals in the country, will have shortly for the United States, where they will appear in films. Miss Dux will also appear with them. The company will appear in pictures to be made by the Fox Film Corporation.

DISPUTE OVER RIGHTS

LONDON, Eng., Oct. 30.—There is a dispute on here between two acts, as to the rights of the "Afgar" to "Kiss Call." Austin-Fryers claims the right by virtue of having leased the play from Frank Pavrett, to whom it was given by Mrs. Emmev, who owns the right to the sketch. Fryers has been appearing in that and another sketch by the same author entitled "The Arrival of a Rival." He sued for an injunction restraining Jack Williams from appearing in the sketches and it was granted.

CALVERT WRITES A BOOK

LONDON, Eng., Oct. 31.—Louis Calvert, who several years ago appeared in America in support of Grace George, has just written a book on the subject of theatrical life entitled "The problems of an Actor," which is being published by Simpkin Marshall and Co.

TEX MCLEOD LIKED

LONDON, Eng., Oct. 30.—Tex McLeod, who has just appeared in America at Churchill's Restaurant, in New York, is scoring a tremendous hit in this country with his rope spinning and story telling. He is a great favorite with the variety audiences and is being featured all over the country.

VEDRENNE AND EDDIE SPIT

LONDON, Eng., Nov. 2.—J. E. Vedrenne, and Dennis Eddie have decided to break up. Eddie, who is now retiring from the firm. He will cease to be interested in the management of the theatre, as well as "Oscar's" firm. The current attraction, "The Kiss Call," he will, by mutual arrangement, withdraw from the management. Mr. Eddie, when the present attraction ceases to run.

BERLIN GETS OPERA CHEAP

BERLIN, Oct. 28.—For fifteen cents in American money, the best performance in the forth balcony of the ex-lieutenants' Royal Opera, now known as the National Opera, for nineteen cents, one can sit in the Kaiser's arm chair and for an additional 97 cents, the famous "Kaiser's" chair is obtainable. These are the highest priced seats in the house. Lessons by the best German music masters formerly cost from \$12 to \$16, but now can be had for \$2 and even less. Prices are so low that the best of artists may be heard at concerts and operas for eight to twenty-four cents in American money.

MAGNIN IS INJURED

LONDON, Eng., Oct. 30.—Magnin, known as "The English Violinist," slipped on the stage of The New Crown Empire last week at the occasion of his performance and broke his leg in two places. It was necessary to operate upon him.

BUTT ENGAGES SHOLKE

LONDON, Eng., Oct. 31.—Gus Sholke has been engaged by Sir Alfred Butt, to produce and stage the opera, here at the Palace, whenever it becomes necessary to do so. "Monsieur Bencaire" at present holds the stage there.

STAGE HANDS WANT RAISE

LONDON, Eng., Oct. 30.—Theatrical managers have been having considerable trouble lately with stage hands, who have been setting forth demands for more money and reduced hours. This includes the variety an legitimate theatres.

The matter has been put before the Ministry of Labor. A strike has already been called at the King's Theatre, where the matter is being put to force the manager to recognize the union.

PATTI'S BODY REACHES PARIS

LONDON, Oct. 31.—Word was received from Paris to-day that the body of Mme. Patti, which has been held up by the railroad strike, has been removed from her Welsh home to that city, where the burial will take place.

"CAROLINE" FALLS SHORT

LONDON, Eng., Nov. 1.—The condensed version of "Queen of Sheba" Maughan's "Caroline" did not prove as successful as it had been thought, although Jena Vanhook and Miss Boudoullac secured individual hits.

FIGHTING THE WAR TAX

SYDNEY, Australia, Nov. 2.—A very spirited effort is being made here to have the war tax on amusements of all kinds rescinded. This is in line with a similar movement in all of the warring nations. The plea of the managers is that readers of books and those who remain at home evenings do not have to pay a war tax, but the theatregoers have to pay for both.

"DON" GOING TO PARIS

LONDON, Eng., Nov. 1.—Following the success of his recent tour, Officer Vokas said: "Don" will go to Paris for a month's stay at the Alhambra.

ACTOR IS BANKRUPT

LONDON, Oct. 30.—A settlement in the bankruptcy of the actor, John Smith, a voluntary bankrupt, has been made. It was agreed that he will pay his debts at the ratio of \$15 on \$5.

INVOLVE LABOR LAW

PARIS, Oct. 30.—The recently organized union of actors and employees of the Comédie Française, have placed themselves definitely under the protection of the law of 1884 concerning labor organizations.

BARRIE ELECTED RECTOR

LONDON, Nov. 1.—James Barrie, famous playwright and author, has been elected Rector of St. Andrews University, a vote of 258, succeeding Earl Hield.

ED. FORD GOING OVER

LONDON, Eng., Nov. 1.—Ed. E. Ford is on his way to America, where he has been booked for a tour of the Keith time by Eddie Darling, through Ernest Edelstein.

MRS. CAMPBELL BUYS RIGHTS

LONDON, Eng., Nov. 1.—Mrs. Pat Campbell has secured the English rights to "Bravely Burnt," in which Mrs. Pike starred in America and which she plans to produce here shortly.

CANT GET THEATRE

LONDON, Eng., Nov. 1.—Dorance Collier is having some trouble securing a suitable theatre in which to present "Peter Ibbotson," the historical romance which made such a huge hit at The Republic Theatre in New York. If she cannot get a theatre, she will take a vacation in Spain all the year.

SEEK BLACK THEATRES

LONDON, Eng., Oct. 31.—One of the biggest cinema firms in the country is making a determined effort, to purchase the Black Circuit of theatres for the presentation of its pictures. It has not, as yet, been disclosed as to what the deal will cost Mr. Black, if it is carried through.

VOICE SUCCEEDS RUSSELL

LONDON, Eng., Nov. 1.—Albert Voyle, for many years a feature performer in the British Islands and a writer of prominence on the subject, has been elected Chairman of the Variety Artists' Association, who has assumed the duties of the late George W. Russell, who was elected to the same office at the Coliseum Music Hall in 1908.

TAXI

TAXI is another whirlwind hit. Try it out in your act now. It will go over big. Write or wire for song or orchestration in any key.



ARTIST COPY TAXI

Words by
HARRY D. KERR

Music by
MEL B. KAUFMAN

On - e - sing while
 That bell - boy got
 din - ing Where Broad - way lights are shin - ing, A bell - boy stood wait - ing, A
 nerv - ous Be - cause he got no ser - vice, His yell - ing was - tell - ing On
 twin - kle in his eye; On tip - toes a - perch - ing For some - one he was
 ev - ry - one a - bout; They thought he was rag - ing But he was on - ly
 search - ing, I pon - dered and won - dered Till he be - gan to cry, Oh,
 pag - ing, While o - ver and o - ver He'd keep it up and shout, Oh,
 CHORUS (whistle) (whistle)
 Tax - i None an - y - where, Tax - i
 I've got a fare, And he tells me he wants a don - ble seat - er, He's all -
 dolled up like he was go - ing to meet 'er, Tax - i Drive an - y -
 where, Tax - i (whistle)
 They'll nev - er care He's think - ing of
 lit - tle tur - tle dove, They on - ly take a tax - i, when they love, love, love. love.

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SAM FOX

ME-OW

ARTIST COPY ME - OW

Words by
HARRY D. KERR

Music by
MEL F. KAUFMAN

Joe Brown's wife was lone-some and
All next day they gave him a
blow,
She want-ed some kind of pet; All day she cried,
But ev-ry time he came back, A thing or two,
until he sighed, "I'll search - round the cit-y Till I find a bit of," So he
An-go-rd knew, Each night up - on the rail-ing You could hear him well-ing, All the
brought one home just to see, If it would be com-pa-ny, They
neigh-bore were kept a - wake, So they took him to the lake, Twice
made him a bed, out in the shed, Nap-pl-y 'good-night' then was said, but
they had him drowned, next day, no sound, Then they went to bed all a - rousd, but
CHORUS
All night long - An-go-ra sang his song, - Me - ow, - He gave a
All night long - An-go-ra sang his song, - Me - ow, - He gave a
cab - a - ret, but just one tune he'd play, Me - ow, Some - how,
cab - a - ret, but just one tune he'd play, Me - ow, Some - how,
Wit - cy long - ing for com-pa-ny, Changed while she was - er - re, That ev-ry
Folks say death and tax-m are sure, But An - go - ra's song will en-dure, When An-go -
rant-ing growl, That ev-er heart-ing howl, Me - ow, Me - ow, ow -
Ga-briel blows, You'll hear that cat of Joe's, Me - ow, Me - ow, ow -
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ME-OW is absolutely the greatest novelty hit of 1919. Used by many vaudeville headliners. Always scores immense applause.



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Dennis

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VAUDEVILLE BILLS For Next Week

NEW YORK CITY.

Riverside-Alto Lloyd-Voluccia Leo-
nora-Royal & Moore-Gray & Old Rose-
"Chicken Cook Meats."
Central-Torrence Tompsett Co.-Raymond
and Schram.

Columbus-Circle Fashion Plate-Bren-
nan & Rule-Ames & Winthrop-C. & P.
Usher-Whiting & Burt.
Royal-Alto & Leo Crawford & Broder-
ick-Park & Co.-Marconi &
Flushing-Bert Stalen-McKee & O'
Dine.

BROOKLYN, N. Y. 2. Glee
Club-Fetter & Hartwell-Du For
Culwin & Wood.
Orpheum-Wintons Sea Lions-Papa
Hack & Mack-Mr. & Mrs. Norcross-
Bussell & Parker-Walde Bards-Kellan
& O'Dera.

BUFFALO.
Sher's-Wilson Aubrey 3-Dream
Hart-Brenda & Burt-Hiet & So-
phie-Kennedy & Burt-Jim Jass King-
Prisco.

BALTIMORE.
Maryland-Ruth Royo-Frank Gabby-
Dane & Rubin-Lore Ross-Frederic
& H. Eden-Ely-H. & G. Ellsworth-Kin-
ry & Corinne.

BOSTON.
Keith's-Santos & Hayes-Countess Va-
lencia-Mrs. W. Burdette-Ratta-Ly-
-Martyr & Florence-Miller & McKee-
-Laura-Mabel Burke & Co-Albee &
Reed.

COLUMBUS.
Keith's-Johne & Sterling-Joe Towle
-Marla Lee-McMahon-Chappie
-Francis Kennedy-J. Temple & Co.
-Leighners & Alexander.

CLEVELAND.
Hippes-Owen McGivern-Lewis &
-Laurie-McIntyre-Morgan Dan-
cers-Ross & Arthur-Lanette Sisters-
Powers & Wallace.

CINCINNATI.
Keith's-Alice Hamilton-3 Stewart
-Lorenz-Liberal-Princess-Sentell &
Austin-Kings. Benedict Co-Reckless
Reed.

DETROIT.
Temple-Cornell & Dwyne-Jasland
Navel-Otto-Diamond & Brennan-Breen
Family-Ryan & Healy-Edwina Cochran
-Nan Gray.

DAYTON.
Keith's-Mary Howard & Co-Edwin
George-Maryland Singers-Elsabeth
Murray-Camilla Birds-The Brads-
-Dickinson & Deagon-Leona Lamar.

ELIE.
Galenat-Great Johnson-Melody of
Youth-Anderson & Fied-Francis &
Overholt.

GRAND RAPIDS.
Empress-Betty Brooks-Alan Rogers-
Mr. & Mrs. J. Barry-Langford & Freder-
-ics-Meyers & Noon.

HAMILTON.
Lyrie-Stanley Birnes-Val & E.
-Banton-4 Maykows.

INDIANAPOLIS.
Keith's-"American Act"-Rome & Cul-
-len-James Thompson & Co-Myrle &
James Dunsdin-Edwina Phillips.

LOWELL.
Keith's-Maria Herman-Henry & Moore
-Malino & Margaret-John Barrie-
"Petticoats"-Jack La Fever-Chappel &
Stimette.

LOUISEVILLE.
Keith's-Mary Anderson-Emmett De
Voy & Co-Jack Inglis-Alan Gray-
-Charles Deval-Rose Bonadue-Josephine
& Henning.

MONTREAL.
Princess-Columba & Victor-Benser &
Baird-Gonne & Alberts-Mary Raters.
FOWA.
Dominion-Juggling Nelsons-E. & E.
-Fay-Gutty Fox.

PORTLAND.
Keith's-The Ladies-Idien & Fuller
-Eva Fay-Mrs. Gray & Graham-
-Harmony Kings-Dave Hays & Co.
-Althoff Sisters.

PITTSBURGH.
Davis-Rae E. Bell Bro.-Clark & Berg-
man-Low Dockardton-Hamilton & Ber-
-se-Ballot Three-Wish Wynn.
PHILADELPHIA.
Keith's-Inhoff Conk Correns-Walter
-Brower-Ella Morris & Kirkland
-Rae-Sabbie & Corio-Clair Al-
-wood-Newell & Most-Gautier Brick-
-layers-Mabel McKee & Co.

PROVIDENCE.
Keith's-Gray & Byron-Francis & Mc-
-Neill Baker-Carlson & Co.-Helen
-T. & J. Krans & Laddie-Alman &
-Nancy-The Cat-Willie. Lovering 3.
-Alfred Farrell.

ROCHESTER.
Temple-Patricia-Grubers Animals-
-Conrad & Conrad-Patton-Patton-Bar-
-vis & Pells-Bert Malrose-Graco La Rue
-Stons & Hays.

SYRACUSE.
Crescent-Yra Gustaf & Co-Lamont
-Trio-Chas. Ahern & Co-Paula Adler &
Co.

TORONTO.
Sher's-Madison Diamond & Co-For
-Pity-Sale-Sam H. Harbins-Belle
-Baker-Ward & Van-Boothby & Ever-
-dean-La Rue & Dwyne-J. & J. Johnson
& Co.

TOLEDO.
Keith's-Eddie Ross-O'Neil & Keller-
-Valerie Burgess & Co-Jack Ranley-
-Ashley & Dietrich-Areo Bros-Alex-
-ander Eide-Juth Bode.

WILMINGTON.
Garrick-J. Mack-John Cutty-
-Very Good Eddie-Juno Mills-Lida
-McMillan & Co-May Foster & Co.

WASHINGTON.
Keith's-Bailey & Cowan-Horman &
-Stacey-Stuett & Art Francis-Magic
-Glasses-Maybaw & Taylor-Howard &
-Char-Guthrie & Margaret-Duffy &
-Sweeney-The Brittons.

YOUNGSTOWN.
Hippe-Martin & Wade-Johnson, Bak-
-er & J.-Pietro-Brincoe & Rauh-Trav-
-ers & Jones.

ORPHEUM CIRCUIT
CHICAGO, Ill.
Palace-Jack & Walden-Alfreda Wynn
-Marino & Malry-Emerison & Baldwin
-Marilyn & Whiteley-Silver
-Majestic-Belle Fisher & Co-Nellie
-Nicks-Nick & Mable-Silver
-Williams-Ella Buegger-Welch, Wesley &
-Montrose-Nathanael Bros-Jordan Gist-
-Harry Watson & Co.

ST. LOUIS.
Orpheum-Sylvester & Shaffer-Murano
-Bry & Kenny & Hollis-Francis Renault
-Temple Quartet-Merritt & Bridgewell
-Musical Hooters.

GALGARY.
Orpheum-Orpheus-Stus-Goo. Price
& Co-Jerome-Harbert-A. & F. Stead-
-man-Beginning Of The World-Mu-
-sical Hooters.

DULUTH.
Orpheum-Fred Sia & Co-Howard's
-Pontis-Oliver & Oly-Barber & Jackson
-Max Melville-Stirling & Marguerite
-Gallagher & Martin.

DES MOINES.
Orpheum-Barnes & Crawford-Julia
-Nash & Co.-B. & J. Crawford-Long
-Tack Sam Co-Hayden & Ercelle-Sutter
& Dell-Current Of Fun.

DENVER.
Orpheum-Mrs. Gene Hughes-Tennes-
-see Ten-Sybil Vane Co-Malela Boncomi
-Alice Sia Co-Tango Shows-Bob Tip
& Co.

KANSAS CITY.
Orpheum-Geo Edwards & Co.-Will
-J. Ward & Girls-Jay Snow-Lydia Barry
-Royal Galescoe-Bell & Wood-Moito
-Moitryre.

LOS ANGELES.
Orpheum-"Not Yet Marry"-Sweetest
-Norwood & Hall-J. Mortley-Ed-
-naid Roberts-Stone & Kalls-Kharum J.
-Comfort & King.

LINCOLN.
Orpheum-John J. Ryan & Co-Katy
-Co-Carl Jorm-Lambert & Rosedale-Ripa-
-y & Lorraine.

MINNEAPOLIS.
Orpheum-Nat Nazario & Band-"Pa-
-nada"-F. Fryer-J. L. Johnson-Ed-
-Eddie & Ramsden-Lambert-Lloyd &
-Charles.

MEMPHIS.
Orpheum-Orpheus-Sheila-Terry Co-
-Hutter-Stien & Phillips-Duffy &
-Gardwell-Clinton Sisters-Ben S. Henry
-Bostock's Riding School.

WIS.
Palace-Lee Kohlmair & Co-Sherman
-Van & Fynn-Bornas Bros-Renold
-Trio-Stedmond & Ellis-Harry Teala.
-Walden & Fynn-Bornas Bros-Renold
-Meyers-Clifford & Willie-Lou Brice &
-Lakshana-Jay.

NEW ORLEANS.
Orpheum-Mrs. Gene Hughes-Burns & Fra-
-bio-Four Readings-Nat Lockwood-
-Gardwell-Brow-Florence Roberts-Great
-Lester.

OAKLAND.
Orpheum-Saratoff & Orlie-Wenby &
-Richard-L. Lilliant-L. Lilliant-L. Lilliant-
-Gena-Stephens & Hollister-Jimmy Sava
& Co-Noble Gordons.

OMAHA.
Orpheum-Bernie Carter-Co-Dunham
& O'Malley-Moyce Combs-Levitation"
-Dene-Rose King Co-The Her-
-backs.

(Continued on Page 28)

ALAN

RUTH

Edwards and Mabee

IN

"Odds and Ends of Musical Comedy"

Assisted by LYNN BURNO

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RAY HODGDON

B. F. KEITH'S ALHAMBRA, This Week, Nov. 3rd

Murray Lesslie

The Irresistible Humorist

William & Albert

Comedy Bar Act

Direction Lou Golden

Direction Charles Wilshin

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"PEACHES, EVERY LITTLE PEACH MUST FALL"

Orchestrations in all keys. Call or write.

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With Dave Marion

JACK

GLADYS

MILTON

The Three Gregorays

Jack Gregory, Owner and Mgr.

In NOVELTY LAND Booked Solid Low Circuit

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Ingenue Singing Leader

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WAY SISTERS

COMEDY NOVELTY SINGING IN VAUDEVILLE

DOROTHY SOTHERN TRIO

In a New, Clean, Up-to-Date Offering of
SINGING, VIOLIN AND DANCING

LILLIAN M.

BOBS

Casey & Akerman

IN VAUDEVILLE

AUBURN.
(First Half)—Red & Jack George—Woodrow Girls—Toll Bridge. (Last Half)—Red & Tucker—Robert & Moore—Bilal McDougall—Aeroplane Girls.

ALTONA.
(First Half)—Batty & L. Walton—Dick Barlow—McCarthy & Fay—Rives & Arnold—League of Nations. (Last Half)—Hudson Sisters—Wallace—Melody—Walt—Spencer & Williams—Stakes—Japs.

BUFFALO.
Collier & DeVita—Chas. Gibbs—John R. Gordon Co.—Bennie Harrison—Hirsch—off Syracuse.

BINGHAMTON.
(First Half)—Daly's Girls—Clarence Whitner—Florence Hackett Co. (Last Half)—Ford & Hewitt—Hill & Edson—Williams & Hill.

CANTON.
Crawfords—Bilby Rogers—Masters—John T. Davis Co.—Law & G. Archer—Rubellite.

DANDEN.
(First Half)—Gordon Bowders & Co.—Ryan & Ryan—Al H. White—Jorgens & Gates—Amor Girls. (Last Half)—Wille Bros.—Jarvis & Harrison—Al Perry Co.—Harry Sterling.

ELIZABETH.
(First Half)—Geo. W. Moore—Dore Girls—Ethel Clifton Co.—Jane & C. Lee—Robins. (Last Half)—Howard & Cradick—Newell & Most—Sarah Padden—Al Sharpe—His Tinkling Ways.

EATON.
(First Half)—Baker, Sis.—Pierce & Burke—Green Miller & Co.—Ford & Cunningham—Black Dot. (Last Half)—McCarthy & Fay—Gene Southern—Finley & Hill—Three Regals—ELMIRA.

(First Half)—Ford & Hewitt—Mabel Phillips—Grand Trio—Kirkensmith Sis. (Last Half)—3 Macks—Wells Va & West—Lou Wilson—Juvenile Polles.

GREENFIELD, MASS.
Chief Tanderlo—3 Manning Girls—Brown & Taylor—Payton & Jones—Columbia.

HARRISBURG.
(First Half)—Hudson Sis.—Holiday & Willette—Melody of Youth—Spencer & Williams—Nakes. (Last Half)—Belle Sis.—Pierce & Burke—Courtney & Irvin—Hallen & Hunter—League of Nations.

HAZLETON, PA.
Armstrong & Downing—Raymond Wiley Co.—Bernard & Merritt—Burk Walsh & Nane.

ITHACA.
(First Half)—Thica. (Last Half)—Edson—Holmes

& Lavers. (Last Half)—Clarence Wilbur—Henry Moore—3 Kienens.

JERSEY CITY.
(First Half)—Morgan & Gray—Piquo & Fellows—Arlington Lee—Bobby Randall—Ruth Curtis & Band—New Teacher—Lancaster—World—Noodies—Fagan Co.—Edwards & O'Neill.

LANCASTER.
(First Half)—Merrigan & Howarth—Golar & Luby—Jens Art Trio—Oxford Trio. (Last Half)—Tyring & White—Roland & Ray—Emily Darrell—3 Mus. Noses.

LONDON.
(First Half)—Wallis & LaFavor—LaFoye & George—Marsh. Montgomery—Parsons—Adolphus & Co. (Last Half)—3 Kansas—Billy Browning—John Small & Sis—Cope & Hutton—Kyrin Garden.

MONTREAL.
Marie & Co.—Suzanne & Ernest—La France Bros.—Berger & Baillet.

MCKEESPORT.
(First Half)—Paul—Lester & Vincens—Petitout Man—Knapp & Murray. (Last Half)—McNane—Lammings & Woods—Holmer Lind Co.—Work & Kelt.

NEW BRITAIN.
(First Half)—3 Martelles—Newell & Most—The Volunteers. (Last Half)—Norman & Telma—Merdo & Hunter—College.

NEW LONDON.
(First Half)—Norma Peina—4 Virginia Girls—Emma Krauss & Girls—McDermott & Heagerty—Triple & Jax Band. (Last Half)—Louise Vernon—Al Lester—Henry J. Kelly—Fred & Almaric.

(First Half)—Minnie Kelly—Morton & Glass—Emily Darrell—Narmen Sis—Exposition Jux. A. J. & I. Martin—Mystic Trio. (Last Half)—Baker Revue—Elders—Oelshager & Rokey.

OTTAWA, CANADA.
Brindel & Bart—Meykess—Henry B. Tomen—Stanley & Burns—Les Rodiques.

PHILADELPHIA, PA.
Grand Street—Dermott & Co.—Constantine Dancers.

Keystone—Dale Dyer & Co.—Cecil & Bernice. "Decorators"—Dotson—"The Spots."

Grand Op. House—Nelson's Pet—Marg. Padine—Freest & Eden—Murphy & Lachmar—Morlin—Cane & Herman—Sam Yee Group.

Nixon—Josephson's Islanders. Wm. Penn. (First Half)—Sherwin Kelly—Merr Young—Eust M. Hall Co. Allen & Lee—Bobby Heath. (Last Half)—Malcolm & Lamm—Robins & Parthen. R. Henry Lodge—Harry Cooper—Carvassaugh & Thomp.

Girard. (First Half)—Red & Blond—R. H. Hodge Co.—3 White. (Last Half)—Armstrong & Downing—Haywood Wiley Co.—3 Girl Unit.

PORTECHARTE.
(First Half)—Mr. & Mrs. Hugh Emmatt—Al. Shays—McCarthy Kelly & Lucy. (Last Half)—Geo. W. Moore—Dreon Girls—Jane & K. Lee.

PATERSON.
(First Half)—Dane. Bumples—Dobbs Clark & Dare—A. Whitlaw—3 Generations—Whaling. (Last Half)—Curry & Nelson—Baby Gladys—Bobby Heath Revue—3 Yocartys—Jennings & Mack.

PITTSFIELD.
(First Half)—Virginia Girls—Sortis & Jazz Band—Chief Tanderlo—3 Manning Girls—Al Lester Co.—Patten & Jones—Columbia. (Last Half)—Green & Span—Sonic Mollie Co.

PAWTUCKET.
(First Half)—Merdo & Hunter—Hart Harrington—MacClusky Kids—Oak & Taki. (Last Half)—Mammoth—Burns & Torrence—Jules & Anita Garrison.

SABAG.
(First Half)—Lortimer & Carberg—Zelaya—Henry Horton—Hanvey & Francis—3 Towcars. (Last Half)—Shirley Sis. & Bernio—Altman & Woods—Gray & Brown—A. Whitlaw—Olyvia Loyd.

PITTSBURG, PA.
Ruth Adair & Mack—Wills & H. Brown—Edwards & Walters—"Jumble Inn"—Felo Miller—Randerson & Halliday—Minnie Faust Bros.

READING.
(First Half)—Geo. Bock—Hallen & Hunter—Harry Oak Co.—Olson & Johnson—Collins's Variety Dancers. (Last Half)—L. Walton—Ford & Cunningham—Nancy Boyer Co.—Shaw & Campepe—Palmy Hall Co.

SCRANTON.
(First Half)—The Rubens—Hilgey Girls—Regal & Mack—Chas. Wilson—"Songs Old & New." (Last Half)—Elvira Sisters—Brown & Evans—Allen & Tait—Alexandra—Ed. Janis Revue.

SCHENECTADY.
(First Half)—Alex Sparks Co.—Frankie Fay & Boys—Dunk's Darkies—Will E. Armstrong—3 Twins. (Last Half)—Knutting Animals—Co. Jack George—Dun & Valensia—Swift & Kelly—Evelyn Nesbit.

SYRACUSE.
Temple—Hamlin & Clifton—Ethel & Tucker—"On High Seas." (Last Half)—Gabby Bros. Clack—Warrs & Ward—"The Toll Bridge"—"Old Time Darkies"—"On High Seas."

STAMFORD.
(First Half)—Fred & Albert—Henry J. Kelly—Bob & Faye Valentia—Company 5.

(Last Half)—Lorimer & Carberg—Evans Johnson & E.—Harvey & Francis—3 Martelles.

SYRACUSE.
Crescent—(First Half)—Thelma Darana—Venus & West—Williams. Kent & Williams—Lou Wilson—3 Macks. (Last Half)—Daly's Girls—Mr. & Mrs. M. Hart—Mabel Phillips—Grand Trio—3 Twins.

TROY.
(First Half)—Chas. Alwood—Hendricks & Stone—Lambert—Buyer & Bann—"Rainbow Cocktail." (Last Half)—Tamaki Duo—Bill Doolay—Jack Trainer Co.—McClellan & Carson—Nelson & Cronin—"Flirtation."

CURLEY WANTS HEART BALM
Jack Curley, the sport promoter, has brought suit for alienation of his wife's affections against Robert F. Swanton, whom Curley named as co-respondent in his recent action for divorce from Marie Drocher Curley, formerly a well-known actress. Swanton is the son of a Rochester millionaire banker and the amount of heart balm which Curley is asking from him is \$250,000.

In the complaint drawn up by Curley's attorneys, Roth and Altman, against Swanton, Curley charges Swanton with having induced Mrs. Curley to leave him and with having illicit relations with her at the Curley home in Great Neck, L. I., and at other places at various times during the past year. Swanton is blamed by Curley for all his domestic trouble and, according to Curley, after Swanton began to pay attentions to his wife, she did not show him any love or affection. Curley also claims that attempts have been made to kidnap his two children, now staying at his house in Great Neck. He has sworn out a John Doe warrant against those whom he believes are making the attempts and is taking measures to have the children safe-guarded.

Swanton is the treasurer of the Mentor company, which owns and operates a chain of department stores in New York State. He says that he will contest the action vigorously.

AN INSPIRATION FROM THE FOUNTAIN OF MELODY

When You're

The haunting melody that you have been hearing everywhere

THE TALK OF BURLESQUE

MAX FIELD FOREST G. WYER

PRINCIPAL FEATURED COMEDIAN

WITH

CHAS. M. BAKER'S.

**"SWEET, SWEETIE
GIRLS"**

CRITICIZED BY THE PRESS, PUBLIC
AND CENSORS

THE CLASSIEST SHOW
ON EITHER WHEEL



PRODUCING STRAIGHT

WITH

CHAS. M. BAKER'S:

**"SWEET SWEETIE
GIRLS"**

AFTER TWO YEARS OF „SQUADS RIGHT
ITS GREAT TO BE BACK WITH

"A REG'LAR OP'RA"

WE HAVE THE HONOR OF BEING ASSOCIATED WITH BURLESQUE'S BEST DRESSED PRIMA DONNA

STELLA MORRISEY ("Some Sweetie")

THIS WEEK

TROCADERO, PHILADELPHIA

NEXT WEEK

BROADWAY, CAMDEN, N. J.



3 Years the Supreme Leader of the American Wheel

THE

FRENCH FROLICS

WITH

HARRY FIELDS AND **THE ONE AND ONLY** LENA DALEY

LENA DALEY OLYMPIC - Next Week. Then GYETY, Brooklyn.

"Try To Get In"

ACTOR
PRODUCER
AUTHOR

JOE WILTON

THIS WEEK
Star, Brooklyn.
NEXT WEEK
Plaza, Springfield,
Mass.

LOOK WHO'S HERE!

JOE J. FREED

Principal Comedian, The Mischief Maker. Seasons 1914-15-16-17-18-19-20.
This week: STAR, Brooklyn. Next week: PLAZA, Springfield, Mass.

FROM FRISCO?
Yes, the Same
COMEDIAN

HARRY BERNARD

KAHN'S
Union Square
Producer

BLACK FACE
AND
LEADS

Crawford & Humphreys

JACK

JACK REID'S
RECORD
BREAKERS

STILL
HERE

BOB STARTZMAN

RECORD
BREAKERS

VIC PLANT

WORKING?
CERTAINLY

**"HELLO AMERICA"
NOW A BETTER SHOW
THAN LAST SEASON**

Joe Hurtt's "Hello America" is at the Columbia this week with a good looking bunch of girls and costumes that are fit for any Broadway attraction. When it comes to costuming a show, none have it on the Hurtt's, as they surely extend themselves when designing and fitting out a show. This goes for both the principal women and chorus, and this show is a fair example of what they can do. The production, particularly the last part, is beautiful; the coloring and electrical effects being pleasing to the eye. In fact, the whole atmosphere of this part of the show is very good. The numbers were nicely arranged by Ben Bernard and the girls worked well in them, although the front line is not evenly balanced. A small dancing girl would look better on

the end in place of the one there now, who belongs in the second line.

The comedy is in the hands of Sam Lewis and Sam Dody, both doing their well-known character. The first part of the show is the same as last season, with a few bits changed in several spots. The last part is new, however. It shows the Casino at Monte Carlo, and there are many funny situations.

Sam Bennett, who has returned to burlesque after several seasons in vaudeville, is doing the "straight." He is a good "straight" man, and "fun" the comedians better than any one we have seen work with them in the past. He has a natural way of working and makes a neat appearance.

Al Shaw was a Custom House Inspector in the first part and the proprietor

of the Casino in the burlesque, and did well in both.

Sam Lee proved himself a good dancing juvenile who is just as much at home when reading lines as when dancing. He is also a neat dresser.

Elizabeth Harringer, a prima donna new to burlesque, made a good impression with a voice that is both powerful and musical. She renders her numbers well and her all around work pleases. She also played some very handsome gown.

Little Margaret White attracted attention by her youth, prettiness, dancing and dashing manner of putting her numbers over. She has a lot of personality that extends far out over the foot lights and the captivated her audience on the opening day. Her dresses are becoming to her style of beauty.

Billy Hill was never placed better in any burlesque show than she is this season. The part makes her. She was good, when money and her costumes are pretty, some of them being of a novel and startling effect.

Lewis and Dody do a singing specialty in the first part and a dancing specialty in the burlesque, both of which went over nicely.

Shaw and Lee went big with their act as done by Lewis, Dody, Bennett and the finished with a good eccentric dance.

The "tins" hit was funny and well worked up by Lewis, Dody and Miss White.

The "table" bit was worked out nicely as done by Lewis, Dody, Bennett and the Misses Hill and Harringer.

The quartette of Lewis, Dody, Bennett as done by Lewis, Dody, Bennett and the got plenty of them.

"Hello America" is a good laughing show, a beautifully costumed offering and has a good looking chorus. It's a better show than last season. Sid.

BONNIE LLOYD

(Head Over Heels)

Starring Subrette with **MISCHIEF MAKERS**

STAR THEATRE BROOKLYN, NEW YORK

JAKE KENNEDY

Acrobatic Comedian Doing Tramp With the **MONTE CARLO GIRLS**

EMPIRE THEATRE HOBOKEN THIS WEEK

STARS OF BURLESQUE

THIS SPACE
RESERVED BY

LEW LEDERER

PRIMA
DONNA

MONA REDMOND

LIBERTY
GIRLS

JUNE LeVEAY AND GEORGE D. WIEST

WITH
SPEAKING
WIDOWS

BARNEY
GERARD
PRESENTS

EVELYN CUNNINGHAM

FOLLIES OF THE DAY
Direction
ROEHM and RICHARD

SOUBRETTE BABE DE PALMER

NOW
APPEARING
WHERE?

BOUTTE AND CARTER

ROUND
THE
TOWN

TRAMP
ECCENTRIC

CHAS FAGAN

GIRLS
A LA
CARTE

PRIMA
DONNA

MYRTLE CHERRY

GIRLS
GIRLS
GIRLS

SOUBRETTE

FLORENCE DEVERE

SWEETIE
SWEETIE
GIRL

DANCING
INGENU

MABEL McCLOUD

BEST SHOW
IN TOWN

THE SPOTLIGHT
REVEALS
A SPOTLESS
SUCCESS

NOW
I
KNOW
BALLAD

JOS. W. STERN & CO. PUBLISHERS - PROF. OFFICES 226 West 46 St., New York City

America's Youngest Basso

LLOYD KNIGHT

with BETTY BUNTING

Presenting their new act with Special Scenery "THE VILLAGE SMITHY"
Address N. Y. Clipper Office 830 Market St., SAN FRANCISCO, CAL.

VAUDEVILLE ARTISTS--ATTENTION

How many times have you gone into a house and found that the published numbers you were using had been exploited and worked to death? On how many occasions have you seen two or more acts clamoring to use the same song at rehearsal? Did it ever occur to you that the headlines owe their success and popularity to their exclusive repertories? Think it over. Distinctive, Original Material of every description written about your psychology. Interview by appointment. Temporary offices. PHILIP J. LEWIS & MURRAY GREEN, care of "N. Y. Clipper." Collaborating with RUDOLPH MEYER, Composer.

COMIQUE ECCENTRIC EDDIE SHUBERT BURLESQUE REVIEW

LEW MARKS BROTHERS BERT

With Ed Lee Wolfe's TWENTY CENTURY MAIDS

Lieut. Fernand Thetion & Co.

A Sensational Novelty Act

Presenting "At The French Aviation Front" Dir. SAMUEL KENNEY

Manhattan Players Want the Best Comedian and Ingenue, Obtainable

with strong specialties. Could also use novelty or musical feature; others write.

PAUL HILLIS, Columbia Theatre, Bloomsburg, Pa.

H. D. Zarrow Wants

Singing and Dancing Soubrette must do Spanish and Scotch, for special number.

Man and Woman for Gen Bus

Both must sing, have real wardrobe; lady over 5 feet 6. State all, with lowest salary. This is musical show, booked solid in three-day and week stands.

H. D. ZARROW, P. O. Box 435, Springfield, Ohio

HARRY MORRISON

JUVENILE BEN WELCH REVUE

LEILA DAVIS & CO.

"AS IT MAY BE"
Management-BRUCE DUFFUS

TOOMEY BROS.

A COUPLE OF CLEVER BOYS

LOOK US OVER

HOWARD COMEDY FOUR

A QUARTETT THAT IS DIFFERENT
Direction LEE MUCKEN FUS

ALEX CROSS & RALPH SANTORO

EXPOUNERS IN PHYSICAL CULTURE
IN VAUDEVILLE

BARRA GIRLS

SOMEWHERE IN SONGLAND
Dir. TOM JONES

GOLDINI

WIZARD ON THE ACCORDION

Direction MEYER E. NORTH

Dobbs Clark & Dares

in VAUDEVILLE REMNANTS

Direction Joe Page-Smith

He was a pal to the profession during the panics of 1907-10. Now we are going to be a pal to him, his wife, and children.

BENEFIT FOR JEFF DAVIS, King of Hoboes PLEASE HELP

TO BUILD HIM A HOME IN NEW YORK
Address JEFF DAVIS HEADQUARTERS, Suite 301, Galaxy Theatre Bldg., 1547 Broadway, N. Y. Phone Bryant 8814. 20 stars have donated money or services—Will you help?
Big Monster Benefit, Tammany Hall, Friday, Nov. 14. Tickets, \$1.00

Chas. and Dorothy DINGLE

"A BIT OF BLARNEY"

B. F. Keith Vaud. Exchange Dir. Flynn & Kenny
ELMER AUTHOR OF ORIGINAL MATERIAL

TENLEY for vaudeville, burlesque, musical comedy.

317 Strand Theatre Building
Material now being successfully used by
McIntyre & Heath, Al Jolson and others.

BERTHA STARTZMAN

SOUBRETTE CABARET GIRLS

STEVE PAUL

"BROTHER MAHALA" ROSE SYDELL'S LONDON BELLES

"FIFTY-FIFTY," New

SIBILLA PIERCE, FALLS
SHORT OF HIT CLASS

"Fifty-Fifty, Ltd."—A musical comedy in three acts taken from William Gillette's "All the Comforts of Home." Book by Margaret Michael and William Leedom; music and lyrics by Leon DeCort. Produced by the Schibila Theatrical Enterprises at the Comedy Theatre, Monday evening, October 27, 1918.

CAST

Phyllis Wyndham, Margaret McNulty
Hosabelle Wyndham, Elaine Douglas
Katy.....Margaret Michael
Book by Margaret Michael
Judge Geoffrey Wyndham, Lynn Pratt
Kenneth Patterson, Barrett Greenwood
Fluffy Le Grange, Gertrude Vandenberg
Marian Carter.....Norma Hark
Posterior Biele.....Frank Bernard
Prof. Josephus Dainey, John Elvin
Corwalla Crooby, Herbert Corbell
Phineas Trainer.....Frank Walsh
Misserna Crooby.....Jean Newcombe
Katie Crooby.....Doris Ardet
Dolly Manners and Gorman Twiss
Angelic Manners

Schibila Enterprises stand sponsor for "Fifty-Fifty, Ltd." Herbert Corbell and Gertrude Vandenberg are the featured players.

Mr. Schibila, with the aid of the authors, of course, has built a production, but it must be said that he has not done it as a play architect for this old play, which used to be so funny as a comedy. It's a funny note. The business of one of the funniest characters, the professor, begins where it formerly left off, and consistently he never arrives at a climax. Another character, the old and stuttering friend of the young hero, makes one entrance, tickles the audience into a merry mood, and then is off and gone forever.

The story is supposed to tell of what amorously happened to a young fellow who, more broke in the absence of his aunt at her summer home, comes in sudden need of money and decides to rent the town house for apartments. His first customer is a lady of the chorus, who brings some thirty others of the same station in life with her. Later, there arrive the characters which go to make the fun, or, used to, the professor, the old family friend, the hen-pecked husband and the cause of his woes, along with their beautiful daughter.

Gertrude Vandenberg is the special lady of the chorus, exaggerated in her style of characterization as not the least brilliant at her worst, ever really in and in, upward in her dancing. Herbert Corbell is the hen-pecked husband, carrying the burden of the comedy and uttering the most of the funny lines. John Elvin does his best with what he has, but he planned for a full hour to get the one big laugh he achieved. Barrett Greenwood, as the young hero, does well and dances better and at one point, where he had a little act, put over to the sincere applause of the death watch.

Out of the cast of fourteen, principals, Doris Ardet, a newcomer, evidently, for no one seemed to know her, took chief honors. She sang nicely, danced gracefully and acted brilliantly. With little singing number the chorus of her got out into the house, and after that, when they were laughing at Herbert Corbell, they were wishing Miss Ardet some time on. The young hero won't stay long with the makers of musical pieces who have too much personality and act too well.

Of scenic investiture there is not much to see. Costumes, however, were many and occasionally gorgeous. The music is ordinary, there being only one whistley tune, "Honeybunch." "Fifty-Fifty, Ltd." is more "seventy-third," a percentage often noted in Schubert contracts.

"JUST A MINUTE" HAS NOVELTY AND IS WELL STAGED

"Just A Minute"—A musical comedy by Harry L. Corbin, George E. Stoddard and Harold Orloff, presented by John Cort at the Cort Theatre, October 27th, 1919.

CAST

The Boleaday.....Marie Hartwell
The Monogrammer.....Four
(Messrs Green, Murphy, Fenn, and J. H. Curran)
Dorothy Mal.....Mabel Withers
Margaret Gibson.....Mona Caliste
Earl.....Billy Clark
Mrs. Tom Gibson.....May Yokos
Robert Fulton.....William Cross
Will U. Tell.....George F. Moore
John and Mary.....Percy Pollock
Miss Dipe.....Virginia Clark
Specialty Dances by.....Morris Sisters

"Just a Minute" is a musical comedy which must depend largely upon its staging and the ability of its cast to put it over. The authors have furnished book, lyrics and music that would last short a put into the hands of a better than the cast which John Cort has assembled for the profession, while as the director, the customer, and Robert Marks, the stage director, are doing a fine job of making the effort a piece of resistance. The plot is rather thin, but the staging is so that it is brought right up to minute by the fact that the daylight saving law saves her the millions and makes all and happy.

The story unfolds a love plot in which a young millionaire must not disclose his identity until certain time. Alas, he let out the secret too soon! At least, it seems as if he did. The clock, the clock, the clock are all set an hour ahead to save daylight, and he wins out by just a minute.

May Yokos, in the role of Mrs. Tom Gibson, the aunt, seemed to be the favorite and the audience would have liked to have seen more of her. She scored the hit of the show in comedy song entitled, "To Make Them Fall."

The dancing of the Morris Sisters is another feature which deserves special mention, particularly a bit that burlesques classic dancing.

Mabel Withers, as the heroine, was both pretty and clever, and William Cross made the best of a rather colorless part. Others whose performances stood out were Billy Clark, as a negro porter, Percy Pollock, as the skipper, Mona Caliste, as George F. Moore.

The songs were likely to be whistled are "Some Other Girl" and "Because You're Different."

CONWAY TEARLE SUES

Conway Tearle, author of "J. Bamberger and I. M. Sheer," by whom he was recently engaged to appear in a motion picture production, to recover \$206.00, which, he claims, is due him for an additional day's wages.

According to the complaint, filed by Paul N. Turner and Ivan E. Maginn, Tearle's attorneys, the actor had a contract under the terms of which he is to appear in the picture for three consecutive weeks at a weekly salary of \$800. He claims that, later, he was required to work an additional day, for which he has paid, but, the day being on a Tuesday, it is his contention that, under the terms of his contract, he is entitled to a day's pay for the previous day on which he did not work.

The same defendants are also being sued by Florence Billings, who appeared in the motion picture with Tearle. She claims \$203.50, which amount she says she expended on clothes for herself in the picture and which, she says, her employers should pay for. Both suits are pending in the Third District Municipal Court.

TECHOW'S CATS
IN VAUDEVILLE

ED AND EDNA FANTON

In a dainty aerial oddity. Dir. Sam Barovitz

AL MYRTLE
MARDO & DAVIS

Doing a new act. Material and staged by Wm. Sisto

JOE ISABELLE
COFFMAN and CARROLL
"THE PORTER'S TROUBLES"

DIRECTION—SAM BAROVITZ

BOOKING IN NEW ENGLAND

FRED MARDO
VAUDEVILLE AGENCY

Tremont Theatre Bldg., 176 Tremont St., Boston, Mass.

CHUCK CALLAHAN BROS. BOB
EAST—LAURENCE SCHWAB WEST—C. W. NELSON

IRMA & CONNER

Dainty Irma, the Mary Pickford of the Wire.

Dir. Max Oberlander

FRED ELDRIDGE
LESSON IN PHYSICAL CULTURE
IN VAUDEVILLE

4 FIDGE GIRLS

Eleven Minutes of Pep.

PHIL BUSH, Representative

PRIMA DONNA CLARE WALKER FROLICS FRENCH

DOING STRAIGHT BOBBY BURCH FROLICS FRENCH

MARTHA RICHARDS
INGENUE

Rose Sydnell's London Baiting

ED. JORDAN
LEW KELLY says I'm a good black face comedian. What do you think?

LEW KELLY SHOW

DOING
GREAT
THANK YOU

HARRY KOLER

COMEDIAN
KAHNS
UNION SQUARE

MULLINI SISTERS present

The Six Royal Hussar Girls

In a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

JERRY LAWRENCE

LIBERTY GIRLS

"Boy Scouter" Little

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

JOSEPHINE YOUNGE

VAMPIRE GIRL, WITH "OH GIRL"

IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

ETHEL DEVEAUX

SOUBRETTE

HASTINGS RAZZLE DAZZLE OF 1919

GERTRUDE O'CONNOR

AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

CLAIRE DEVINE

LEADING WOMAN

WITH DIXON'S BIG REVIEW

LORETTA AHEARN

DAIRY SINGING AND DANCING SOUBRETTE—EDMOND DOLLS

HAROLD KENNEDY

COMEDIAN

GIRLS A LA CARTE

IRENE LEARY

INGENUE

BURLESQUE REVIEW

PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

DON TRENT

WITH WALDRON'S BOSTONIANS

FAY SHIRLEY

PARISIAN FLIRT

BILLY SCHULER

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIEW

ANNETTE LA ROCHELLE

PRIMA DONNA

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S BIG REVIEW

John MacKinnon

JUVENILE—TENOR

EDMOND HAYES' OWN SHOW

RUTH BARBOUR

SOUBRETTE

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES

SOUBRETTE—NATIONAL WINTERGARDEN

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

FLORENCE WHITFORD

SOUBRETTE JAZZ BABIES

ANNETTE SHAW

DANCING INGENUE

LEW KELLY SHOW

JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABIES

BABE HEALY

Some Sourette, with Some Show—Second Season with Barry Gerard

RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS CHARACTERS

JACK MUNDY

DIRECTION—ARTHUR PEARSON

ROSE EMMETT

RAGTIME INGENUE

ROUND THE TOWN

GEO. E. SNYDER

STRAIGHT

SECOND SEASON

WITH MAIDS OF AMERICA

JANE MAY

SOUBRETTE

SECOND SEASON

MAIDS OF AMERICA

HAZELLE LORRAINE

INGENUE

SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS, ALSO STAGING NUMBERS.

WITH RUSH'S CRACKER JACKS

RUTH HASTINGS

PRIMA DONNA, BOSTONIANS' SEASON 1919-20

JOHN O. GRANT

PERSONAL DIRECTION—CHAMBERLAIN BROWN

LOUISE PEARSON

PRIMA DONNA

MINKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN

DOING STRAIGHT

WITH SAM HOWE'S SPORT GIRLS

JIM McCAULEY

DOING RUBE AGAIN

THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO

WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Swain's Girls." Coming Up One Rung at a Time

JULIA MORGAN

The Supple Tumbler of Burlesques. F. W. Gerhardt's Mischief Makers, 1919-20. Thanks to Joe Wagon

PRIMA
DONNAFROM FRISCO?
Yes, the Same**PEARL LAWLOR**BILLY WATSON'S
PARISIAN WHIRL**HARRY BERNARD**KAHN'S
UNION
SQUARE

LEO THE LADDER LAD
INTRODUCING THE
BIG BABY
FORD & CUNNINGHAM

IN
A LAUGH, A TUNE, A STEP
IN VAUDEVILLE. DIRECTION—LEO FITZGERALD

HUBERT KINNEY & CORINNE

Singing and Dancing—Direction Roselin Stewart

3 ROEHRS

The Whirling Wheels of Death

in the Triple Revolving Cycling Sensation
By CHAS. ARTHUR ROEHRE

ROSE

WESLEY

KLINE and FRAZER

Song and Talkology

JIMMIE

EDYTHE

DWYER & MAYE

WORKING

LEW FREY

FROM OVER THERE

SUE OLIMSTEAD

Nicknamed in the A. E. F. as "Irresistible Sue"

SUZANNE & ERNEST
SICKELMORE LE MEASUREUR

SICKELMORE

LE MESSURIER

In "Studio Fancies"

**PRIMA
DONNA**

Season of 1919-20
MAX SPIECHEL'S
 Social Follies Co.

VICTORIA KAY
MARGIE COATE

BROADWAY BELLES

**Thanks To
Mr. IKE WEBER**

AN ELABORATE POSING-PRODUCTION

THE SEASON'S BIG NOVELTY

"IN SCULPTOR'S GARDEN"

PRODUCER—KARL HERMES

DIRECTION—PETE MACK

MANAGEMENT—IRENE HERMES

ROUTES OF SHOWS

COLUMBIA WHEEL

[illegible][illegible]

BRADY WINS JUDGMENT

Cyrus Townsend Brady, author and scenario writer, was last week granted \$2,000 damages in a suit against Frank A. Munsey, which came about in this way. Fifteen years ago Brady wrote "The Child of God" and sold it to Munsey's Magazine, reserving all dramatic rights. Munsey later sold it to a film company, without his consent. Brady sued and was awarded the verdict.

BRADY TO PRODUCE OWN PLAYS
William A. Brady will produce series of pictures made from plays he has successfully produced, including "Way Down East," "At 9.45," "The Man Who Came Back," "Forever After," "Buntz Pulls the Strings," etc. The distribution medium has not yet been named.

HUDSON

Theatre, West 44th St.
Mat. 12.50, Eve. 1.00
BOOTHBY & HINDSON'S
New Comedy
CLARENCE

ELTINGE

Theatre, West 42nd St.
Mat. 12.50, Eve. 1.00
A. H. W. CO. Presents
THE GIRL IN
THE LIMOUSINE

"100 per cent funnier than 'Fair and Warmer'—By, May."
"Took the lid off the laughs."—Times.

PALACE

Broadway & 47th St.
Mat. Daily 12.50, Eve. 1.00
12.50, 10, 11, 11.50
Every Night
William Rock, Juliet, Imhof, Conn & Coverts, Clark & Verdell, Borkin's Company, DeFor Bros., O'Neil Groups, Willis Bard.

Happy Days

FOR EVERY ONE
MATINEE AT HIPPODROME
Happy Prices—Santa S Weeks Ahead

REPUBLIC

Theatre, 43d St. W. of
Broadway, Eve. 1.50
Mat. Wed. & Sat. 1.50
A. H. WOODS Presents
A VOICE IN THE DARK
"Begins where all mystery plays end."
—Globe.

Knickerbocker

Wed. & Sat. 2.30
Eve. 1.50 Mat. 1.00
JOHN COHEN'S New Musical Comedy
ROLY-BOLY EYES

Edgar Allan Wolff
Ludwig Brown & Co. Dramaturg
Headmaster Chimes in Town

LYCEUM

West 45th St. Eves.
Mat. 1.00, Eve. 1.50
DAVID BELASCO Presents
In a New
INA CLAIR
THE GOLD DIGGERS

OLYMPIC

14th Street,
Near 2nd Av.
This Week
RECORD BREAKERS
Next Week—FRENCH FROLICS

Brooklyn Theatres

STAR

Jay nr. Fulton St. Mat.
Tel. Main 1293. Daily

MISCHIEF MAKERS

Next Week—MONTE CARLO GIRLS
Thursday Evening—Wrestling
Under Direction of Geo. Bather.
Every Sunday—2 Big Concerts 2

Casino Theatre

This Week
Follies of the Day
Next Week—HELLO AMERICA

Empire Theatre

Ralph Avenue and Broadway
BEN WELCH
Next Week—Burlesque Review

G. A. E. Y.

Throop Ave.
Broadway.
This Week
PACEMAKERS
Next Week—RECORD BREAKERS.
Every Sunday—2 Big Concerts 2

DEATHS

MRS. ROSINA COOKE ADAMS died last week at the Manhattan Square Hotel. Mrs. Adams, who was 75 years old, was a member of an English family of circus performers and actors. She was born in Manchester, England, and started her career with her father, who was the proprietor of the John Henry Cooke circus. She came to this country 25 years ago and was married to George H. Adams, then a famous clown, then retired from the stage twenty years ago.

W. S. HARTFORD, a character actor especially noted for his playing of the part of who has appeared in several musical comedies, died last week at the New York City's Charles Corcoran Hospital, Charing Cross, London.

MRS. NELLIE SEYMOUR died last week at the age of fifty. She was born in this city and had appeared with a great many Broadway productions. She made her debut at the Academy of Music last week, in later years, she had been in charge of the wardrobe of a number of productions. She was the author of the "Spring Maid" show in 1918.

FORRY LORENZO BROTT died last week at the home of his parents, Mr. and Mrs. J. Brott, at Lewiston, Mich., where he has been for some time. Mr. Brott, suffering with Bright's disease, had been his father and mother, he had one brother, also a wife and two children. At the time Mr. Brott was compelled to leave the stage, he was playing in vaudeville with his company, known as "The J. Brott and Company." He was presenting two acts known as "A Husband's Dream" and "The Marriage of Figaro." He was entering vaudeville he was proprietor and manager of Brott's Colonial Minstrel.

In loving memory of our beloved son
AUSTIN CARLTON KYLE
Sixth Brigade Cavalry Field Artillery
Killed in action
On the Somme Front, Nov. 10, 1918
Geo. W. and Margaret C. Kyle

James S. Robinson, for more than forty years a business manager of the Washington, retiring while with the late U. S. Coast Guard Minstrel in the late stage, was the largest collector of dress costumes. He J. last Friday, after a long illness. He was born in 1853.

Samuel H. Friedlander died in Los Angeles last week. He was formerly the manager of a Columbia Theatre there, was years old, went to the Pacific Coast from Minneapolis in the late stage, and soon became a leader in theatrical enterprises. For some years he managed the Mayanum Grand Theatre in Portland and then came to San Francisco to manage the California Theatre. He managed several other theatres and enterprises in later years, and some time ago was compelled to retire because of illness. He is survived by a daughter and two grand-children.

In Loving Memory
of my
Beloved Husband
Charles Harding
Died in New York November 4, 1918.
Buried in Graceland Cemetery,
Chicago, Ill.
May his soul rest in peace
Mrs. Charles Harding

John Joseph Graham, Sr., well-known composer of music and orchestra leader, died at his home at 100 West 11th St., New York, who was 72 years of age, was born John Joseph Graham, Jr. David Graham, who composed the old time songs for the Broadway productions, it was under Graham's direction that the old time songs and operas were introduced into this country in 1913. He later became musical director of the Casino Theatre, New York, and composed his many compositions, such as the music for "His Walrus." He is survived, by his wife, a son and daughter and three brothers.

Joseph W. Carley, a well-known burlesque comedian, died in Chicago on Oct. 5. He was a member of the Carley-Matthews company and was with them until ten years previous to his death. He is survived by his wife.

Film Flashes

Carlotta Griffith, has completed "The Tower of Jewels."

Gordon H. Standing is back in the U. S. army twenty months service in the army.

Edwin Carewe has changed the title of "The Rightful Heir" to "The Web of Lies."

Constance Talmadge has completed "At the Barn," in which she is supported by Conway Tearle, William Fredericks, George Shirley Mason and Buck Jones have been signed by Fox.

Erin Bennett has been ordered to take six-week rest by her doctor after a nervous illness.

Lloyd Hughes will support Robert Booth in his next face production.

Glenn James will be seen with Gladys Leslie in "The Midnight Bride."

Nat Rothstein has left Universal as advertising manager and will now in the same position with the Equity Theatre.

Zola Talma has been added to the cast of "On With the Dance."

Henry Mason's first Fox picture will be "The Elephant Man."

Frederick H. Elliot, of the National Association, left for Cleveland on business for his concerns last week.

S. T. Stephens, general supervisor of exchanges for Mutual, arrived in New York last week for a conference.

Wallace MacDonald has signed with Universal to do a special with Mary Macdonald, "The Black Cat."

Tarkington Baker, of Universal, returned to the "U. S." offices from the Coast last week.

Colin Campbell has been engaged to direct Dustin Farnum in his second production, "The Fortune Hunter."

Albert Campbell has returned from France.

"All At Sea," a comedy featuring "Maudie" Polaris, will be released by Pathé on Nov. 2.

Van Dyke Brook will return to the screen with Vitaphone in "The Fortune Hunter."

Alma Joyce has started work on "The Sporting Duchess."

Earle Williams, in "The Black Cat," Anita Stewart, in "The Combat," Gladys Leslie in "Golden Showers" and "Vengeance of Brand," with Alma Joyce will be released by Vitaphone in November.

Earle Williams has completed "The Far East."

Guy R. Hammond has been appointed export manager for Selznick.

John Noble has been engaged by Myron Selznick to direct a number of features for Select Pictures.

Charles C. Pettibone, formerly general counsel to Exhibitors Mutual, has associated himself with Select as assistant secretary and general counsel.

John Corbett Jones left last week with L. J. Selznick, Phil Selznick and Hyman Schiff, for Australia, where they will establish a Select branch in Sidney, of which Jones will be in charge.

Charles E. Rogers, director of Sales for Select, has returned to New York after a trip to Australia to select exchanges.

Eugene O'Brien has started work on "The Broken Melody."

Reginald Kramersmiller, son of the late William, has been appointed to the position of assistant director by Myron Selznick.

Marion Warner, film star, arrived in New York Monday.

W. K. Atkinson, general manager of the New York City and County, has been appointed to the position of assistant director by Myron Selznick.

Rumor had it in picture circles last week that the late Reginald Kramersmiller, son of the late William, had signed with Fox, to direct George.

Frank Delano, who was in the Pethe publicity department, has severed his connection with Fox and is now in the capacity of special representative.

Bob Ungard, formerly with Interstate Features Inc., is now connected with the Mutual Film Corp. in the capacity of special representative.

The Interstate Film, Inc. has a new serial ready for release entitled "Out-Running Bryce," featuring Jack Hoxie and Ann Little, with John Long in the capacity of the Interstate, and Murray R. Tannen is associated with it as special representative.

ACTS AND SKETCHES
wanted to order. Get my serial BILLY DE ROSA, 112 S. Main St., Doshen, Indiana.

Wanted
Young Lady good
drummer

Who can play that for a refined steady engagement in a nice theatre near New York City? Register, please, send along. Address N. Y. 26 Clipper.

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THE
FACE ON THE BAR ROOM FLOOR
Incl. Original Bar Room Monologue
\$1.00

Editor Tenney
317 Strand, New York City, N. Y.

WANTED for Anderson's TEN NIGHTS IN A BARROOM CO. people in all lines. All must be specialists. Women for place. Good agent can book all. State lowest salary. Long season to right people. Theatres in N. Y., Penna., Ohio, Ind., Mich. Send open time. Clyde S. Anderson, mgr. Ten Nights in a Barroom Co., c/o N. Y. Clipper Office.

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the ladder of vaudeville fame depends 60% on your material. Select it from that golden mine of real stage fun, MADISON'S BUDGET No. 17. It costs \$1.00 and contains some of my choicest, sure-fire vaudeville material for two and more performers, minstrel acts, and one-act farces, etc. Send orders to JAMES MADISON, 1652 Third Ave., New York.

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SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being, used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

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Date

NEW YORK CLIPPER REGISTRY BUREAU

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CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of \$10 for one year (\$3 insertions). A copy of The New York Clipper will be sent free to each advertiser while the advertisement is running.

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Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 F. L. Bldg., 17 No. La Salle St., Chicago.

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OUR STANDARD TRUNK
FULLY GUARANTEED

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QUALITY THE BEST AND PRICES THE LOWEST.

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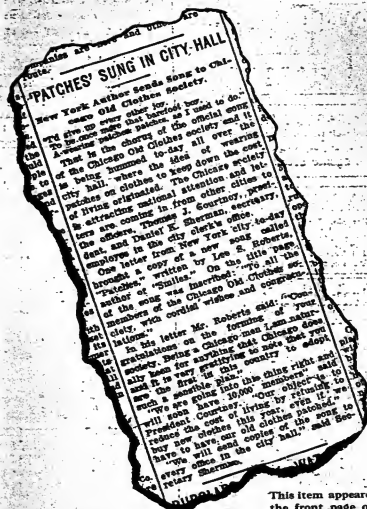
Human Hair, brand new, Irish, Dutch, Jew, etc. etc. Submarine or Men's Dress Wig, \$1.00, \$1.75. Negro Wig, 35c. 50c. 50c. 75c. Tight Lace, Paper Hats, Marles, doc. 30c. gress \$3.50. Catalogue Free. G. KLIPPERT, MFR., 45 Cooper Sq., N.Y.

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LEE S. ROBERTS

and J. Will Callahan



Societies are organizing to encourage the wearing of patches to combat the High Cost of Living. Soon the world will be wearing and singing "Patches" just as it wore and sung "Smiles."

Patches are to be the vogue
"Patches" is a real song hit.

A timely suggestion for performers and orchestras.

Send or call for orchestration
in any key.

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G. SCHIRMER

3 East 43d Street : New York

This item appeared on
the front page of the
Chicago Daily News of
October 27th, 1919

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 12, 1919

PRICE FIFTEEN CENTS



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KRANZ AND BOB
LA SALLE

THE NATIONAL THEATRICAL WEEKLY

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SONGS
KEYSTONES
OF
SUCCESS

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SONGS
KEYSTONES
OF
SUCCESS

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The Blues Number That Goes Over Always !
Never Misses ! Get After This One !

YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW ?)

The Ballad Beautiful — One Big Punch From Start To Finish

KENTUCKY DREAM

The Waltz - Song Classic



The Waltz Song Success

HONEYMOON

A Tuneful, Charming Delight
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THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1919, and published weekly by the Clipper Corporation, 1694 Broadway, New York. Entered at the Post-Office at New York, June 24, 1917, as second-class matter under Act of March 3, 1879.

NEW YORK, NOVEMBER 12, 1919

VOLUME XLVII—No. 4
Price, Fifteen Cents, Six Months \$1.00

FRANK QUEEN, 1853
Founded by

FAMOUS PLAYERS FINANCIALLY RE- ORGANIZED

GETS \$10,000,000 NEW CAPITAL

Approximately \$10,000,000 in working capital was acquired by the Famous Players-Lasky Corporation on Monday of this week when, at a meeting of stockholders in the offices of the company at 455 Fifth Avenue, it was voted to authorize an increase in the number of shares. This voted increase, in effect, amounts to a complete recapitalization of the corporation, for the stock is increased from its present number of 200,000 shares of common stock, without par or nominal value, to 650,000 shares, divided as follows:

Four hundred and fifty thousand shares will be common stock of no par or nominal value; the remaining 200,000 shares will be preferred stock, at \$100, and will be 10 per cent cumulative and convertible. This latter class of stock alone gives the corporation a working capital of \$20,000,000. But it was stated in the Famous Players-Lasky offices following the meeting of stockholders that only 100,000 shares of preferred stock would be issued at this time.

It is through this block of stock, subscribed for by the banking houses of Kuhn, Loeb and Company, Dominick and Dominick, and Gallinger and Company, that this Famous Players-Lasky Corporation will realize the \$10,000,000 of new working capital.

The present capitalization of the company is \$1,000,000; this amount being the stated capitalization. Ultimately, this stated capitalization will amount to \$22,500,000, according to the recapitalization plan voted by the stockholders on Monday of this week. There were about 180,000 shares represented at the meeting; it was said. The recapitalization also entailed the amendment of certain of the company's by-laws. As voted upon and passed, they were, in part, as follows:

- (a) by inserting a new Article Fifth which shall define the particular character of the preferences of the Preferred stock and shall also define certain limitations on the powers of the Corporation's directors which shall be provided for cumulative voting at elections of directors;
- (b) by altering and amending Article Eighth to provide in substance that, in the event of any default in the declaration and payment of full dividends on the Preferred stock, the directors shall have the right to call for the next annual meeting of the stockholders, at which such default is cured in the meantime;
- (c) by inserting a new Article Eleventh to provide in substance for an annual meeting of the stockholders at which a competent certified or chartered accountant of accountants.

In substance, the amendments noted mean, first, the preferred stock is preferred in so far as carrying voting. (Continued on Page 6)

ATTACHED SHERIFF SALARY

Joe Shea, through Harry Saks Hochberger, last week attached the salary of Fritz Scheff, who was playing in Cincinnatti, at the Grand Opera House, for \$400. He stated that it represented money advanced to Miss Scheff as loans.

FED TRADE FINDINGS DELAYED

WASHINGTON, Nov. 10.—John J. Walsh, attorney for the Federal Trade Commission, which recently finished a vaudelle investigation, conducted in New York, stated today that his time to file findings had been extended by the commission to December 30. The respondents' time in which to file an answer was also extended until ten days after the filing of Walsh's brief.

TAKE OVER JACOBS HOLDINGS

The Shuberts, it was learned last week, have taken over the holdings in Leo Shubert, Inc., owned by the late Joseph W. Jacobs, of Syracuse, who died about two years ago.

The holdings directly owned by the Jacobs estate consisted chiefly of stock in the Leo Shubert Corporation which, it is claimed, was sold for \$100,000 in upstate cities. These holdings were considered very valuable several years ago, but have since depreciated in value. It is said their value has depreciated somewhat.

The holdings were ultimately identified with the early theatrical struggles of the Shuberts. In the early days he backed the late Sam S. Shubert, helping him to acquire a theatre in Syracuse and afterwards financing him in theatrical ventures here.

"THE JEST" MAY GO OFF

Although "The Jest" is playing to capacity business at the Plymouth Theatre and could run indefinitely, it is quite possible that it will be taken off in a short while. If it does at an early date, it will be due to the restless temperament of John Barrymore, who, it is said, is tired of his present role and is anxious to appear in something new.

MOXIE BOOSTING "HITCHY"

Raymond Hitchcock seems to have worked out a way to make some one else pay for the "Hitchy Koo" advertising. Beginning in last Saturday's papers, the Moxie people, manufacturers of the soft drink, have been hooking up their product with the Hitchcock name in a specific layout and big space and locating the matter on the theatrical page. It is attracting some bidding by Hickey among his friends, for the comedian's opinion of prohibition and the soft drink thing is a familiar one.

GLEASON IS PRIARS' ABOY

As a member of the board of governors of the Friars' Club, held last week, the resignation of George M. Cohan, as abbot, was Hickey among his friends, for the comedian's opinion of prohibition and the soft drink thing is a familiar one.

SAVAGE REHEARSING "SHAVINGS"

Shavings, a new play being produced by Henry Bayne, is now in rehearsal with Edward Ellis in the leading role.

Theatres Clash With Red Cross Workers in Drive

Vandeville Bans Workers From Everything But Lobby While Many Legitimate Theatres Refuse Red Cross Request to Allow Speakers on Stages

New York amusement managers and officials of the Red Cross came to a clash last week over the "Third Red Cross Roll Call" when Red Cross workers were sent out of the vaudelle theatres and cabarets while, in many other theatres, Red Cross drive organizers were refused permission to address the audiences, and only allowed the use of the lobby.

This action on the part of theatrical managers has been generally brought about by the ever increasing number of drives and similar schemes that have pushed their way into the theatre until, in the opinion of many, the audience is being asked to spend part of its time in listening to speeches and appeals that they did not pay not come to hear. These drives, it is claimed, stop the progress of the play and slow up the evening's entertainment. In the Shubert theatres, the Red Cross people said, they were not permitted to speak during the week, although the ban was lifted for the Saturday shows.

For the Scotch theatres, it was said that the executives are opposed to speakers for outside causes since their experience a few weeks ago with a speaker sent by the Roosevelt Memorial Committee. This speaker ran away from his subject and said several things detrimental to good Americanism, which resulted in the audience hissing him off the stage. The presence of workers in a theatre detracts from a performance—particularly a variety bill—and, although it was allowed during the week, it has reached such great proportions that vaudelle audiences, the managers believe, want to be free from further interference of this sort.

While Mr. Paul Forster, chairman of the Red Cross Committee on Booths, attributes this ban on Red Cross workers partly to a desire on the part of the managers "not to bother their audiences," also states that, in the case of vaudelle, the cause dates back to a refusal of the Red Cross to comply with a favor that was asked for at the time of the last benefit performance of the National Vandeville Artists. At that time, the N. V. A. was spinning a number of letters of thanks in its program from various patriotic and governmental units which the vaudelle artists received in the war. The Red Cross asked to contribute a letter of gratitude to the program, but, on account of a misunderstanding, the committee could not send such letters in any event, the favor asked for could not be granted. Mrs. Forster believes that the attitude taken by the vaudelle theatres was probably prompted by this refusal.

The Strand, Rialto and Rivoli all have been in trouble driving for the Red Cross, but there are no workers in-

side nor any speakers on the stages. Dr. Riesenfeld refused to allow workers inside the Rialto and Rivoli on the grounds that he didn't think the audience cared to be interrupted with a speaker and that it would interfere with the moving picture performance. The Strand claims that the subject of a speaker was never put before them by the Red Cross and that it has cooperated in every way. All three theatres run aside boosting the drive.

But, despite these facts, Mrs. Forster charges there is every possible cooperation on the part of the theatres and restaurants. While she admits that some have given their aid in every possible way, giving particular thanks to the Harolds, Hudson, Empire, Hippodrome and Equivox, she says that the Red Cross is disappointed on the stand that vaudelle and the Shubert theatres have taken and characterized their attitude as one of "just tolerance and nothing more."

Prohibiting Red Cross speakers in theatres has hurt the drive, according to Red Cross officials. In theatres where there is a speaker, donations run as high as \$400 or \$500 a performance. When a speaker is not allowed, donations are not more than \$5 or \$10.

It was impossible, Mrs. Forster says, for the Red Cross to obtain permission for a speaker in any of the Shubert houses in the early stages of the drive, but after considerable persuasion, speakers were allowed at the Saturday performances. The exception was the Lyric Theatre, where Manager Brodie refused to allow a representative to talk, even after the Shubert order had been given, according to Mrs. Forster.

The Red Cross workers were put out of the Elling Theatre, they state, on the first night of the drive, but Mrs. Forster attributed that to a misunderstanding, and said that Al Woods was quick to repair the error and have them "absolutely wonderful" to the Red Cross.

The Red Cross claims that they were unable to get speakers in Jack's Belden-overs, Palais Royal, Rector's, Churchills and a score of smaller cabarets.

The Hippodrome has been the largest money-maker for the Red Cross, for there they have collected as much as \$300 and \$400 a performance. They have also been particularly successful at the Hudson, the Empire, the Strand and the Loewers.

When the Actors' Equity Association made its Red Cross drive on Friday last, more than \$1,000 was the result of a few hours' tolerance and nothing more.

To Query Witnesses Here In Schubert-Chicago Post Suit

Paper Sued by Managers for \$1,000,000 Gets Order Permitting It to take Depositions in New York of Witnesses Who Cannot be Examined in Chicago

CHICAGO, Ill., Nov. 8.—Landon and Holt, representing The Chicago Evening Post in its troubles with the Schubert interests, have served notice upon Edward G. Woods, attorney for the Schuberts, that they will commence legal depositions in the case in New York City on Dec. 4. The witnesses to be examined in the case state are unable to come to Chicago to be present at the trial, the papers in the case state.

The notice was served by Landon and Holt upon the Schuberts' attorney last Tuesday. When interviewed, Mr. Landon stated that the calling of witnesses in New York and the taking of depositions means that The Chicago Post is preparing for the case, expecting that it will be called for hearing sometime in February or March of the coming year.

Meanwhile, the Schubert theatres continue to run a line in their program of the closing of the Chicago Evening Post theatres of the Chicago Evening Post critics and the withdrawal of their advertising from the columns of that daily newspaper.

The legal action of the Schuberts against the Chicago Evening Post is several in number and total over \$1,000,000 in alleged damages. One of these is for alleged damages to the Chicago theatres growing out of articles printed in the Post, and the others are for alleged damages to the reputations of both Lee and J. J. Schubert. For several months past, the Post has been representing the New York City investigating the records of the Schuberts and it is some of the persons discovered during this procedure who are to be interrogated.

The twelve-year-old label suit brought in the Supreme Court by Lee Schubert against the Morning Telegraph was dismissed recently. This was learned last week when the judgment roll containing various papers relating to the suit was filed in the County Clerk's office.

The judgment roll discloses that, early last month, Benjamin J. Spelman, attorney for the Telegraph, made a motion to dismiss the complaint in which the latter sought to recover \$100,000 for alleged injury to his "good name and reputation." An affidavit in support of the motion made by attorney Peterson set forth the following details with the pendency of the action:

The suit was commenced by Lee Schubert April 15, 1917, an affidavit was filed on July 3, 1917. On May 14, 1919, the case appeared on the call calendar and was marked off but on motion of Max D. Stenier, representing Lee Schubert, it was subsequently restored to the foot of the calendar of November 28, 1919. The case continued to appear on the calendar from time to time up to June 15, 1919, on which day it was finally marked off. Pending the affidavit in support of the motion recited, the case has never been restored to the calendar and no steps whatever have been taken by the plaintiff to bring the action to trial.

The suit grew out of litigation brought in the County Court about thirteen years ago by Frank L. Perley against Lee Schubert. One suit, which was tried before Judge Tracy, was jury several days before the Telegraph printed the alleged libelous article, resulted in Perley's recovery of \$100,000 judgment against Lee Schubert. This

action was based on differences alleged to have resulted between a vaudeville venture of Schubert and Perley.

Following the recovery of the verdict by Perley, it appears that the Telegraph printed a story to the effect that Perley was about to bring several more actions against Schubert. In this story, the Telegraph also printed portions of a prospective complaint in the contemplated suits of Perley against Schubert and commented freely on the various paragraphs of the complaint.

The story was printed in the Telegraph, however, at a time when no papers in the actions referred to in the story were on file in the Supreme Court. Lee Schubert, in his complaint, alleged among other things, that "the defendant falsely and maliciously and wilfully intending to charge plaintiff with the commission of a crime and injury plaintiff in his business, to injure his good name, fame, credit and reputation, by publishing a malicious and contemptuous, falsely malicious and wilfully did publish and cause and procure to be published in said newspaper, a story concerning the plaintiff, of his good name and fame, the false, malicious and defamatory nature of said story."

"AS YOU WERE" REHEARSING

"As You Were," the new musical show featuring Sam H. Woods and Irene Castle, which is being produced and in which A. H. Woods holds a 25 per cent. interest, was placed in rehearsal at the Elks Club, 125 West 42nd St., to open in Wilmington, Del., December 22, with the following principals: Eithin Gayle, Frank Mayo, Eddie Burke, Ethel Hallor, Mae Carmen, Teddy Hudson. The show is being staged by George Gordon and, following its Wilmington engagement, is scheduled to open in Philadelphia on Christmas Day.

"FIDO" HEADQUARTERS ROBBED

Emily Ann Wellman appeared as complainant last week in the West Side Police Court and on Monday of this week the Court of Special Sessions, against Frank P. Conway, nineteen years old, who was charged with breaking into the "Fido" headquarters on West Third Street, a week last Thursday and stealing \$4 and several pieces of women's wearing apparel.

Young Conway pleaded inability to lawful entry in the Court of Special Sessions and was remanded until the first of December. At the time of his arrest he had sixteen keys on his person, the police say, and it was stated he has been prone to forget his marriage vows on several occasions lately when in the company of women. He was taken to the station last at the Richmond Hotel and at other and various places since. In view of the fact, the witness said, that Mrs. Vincent states in her complaint that she and Vincent were married on June 11, 1911, and have no children.

NAT VINCENT SUEED

Nat Vincent was served with papers last week in an action for divorce begun by Eleanor M. Vincent, who claims that she has been prone to forget his marriage vows on several occasions lately when in the company of women. He was taken to the station last at the Richmond Hotel and at other and various places since. In view of the fact, the witness said, that Mrs. Vincent states in her complaint that she and Vincent were married on June 11, 1911, and have no children. Vincent is represented by Harry Sack Hechelm.

"IRENE" GOES OVER STRONG

WASHINGTON, D. C., Nov. 10.—It is difficult to understand how "Irene," the new James Montgomery-musical comedy, launched eight, can have escaped instantaneous popularity. It is also difficult to ascertain how Edith Day, "Irene," of "Dolce and Up," can escape musical comedy stardom. Critics were unanimous in rating the show as the best of the best of new musical comedy of the Washington season.

Montgomery has misallied an idea that practically parallels the theme of George Bernard Shaw's "Pygmalion." Where Shaw brings a chimney sweep down to earth by making him realize the principles of correct English, Montgomery transforms a Ninth Avenue girl to the atmosphere of Fifth Avenue by the medium of both clothes and speech. With a possible change that will bring the suspense and romantic interest further into the second half of the show, "Irene" is practically ready for Broadway, as it stands.

Harry Tierney has written a score that is very melodious. He has at least four hits, "Alice Blue Gown," "We're Gonna Get Married," "Irene," "Dolce and Up" and "The Last Part of Any Party," in addition to a wealth of incidental melodies. The songs are good. Edith Day, in the featured position of the shopgirl, brought a quaint charm to her part, and her singing, like that of Mimi in "Irene," is a real treat. A "Nance" role as a male modiste that he will probably make a screen later. When the show is on Broadway, it will force and personality. Dave Puck and Gladys Miller have parts that give them a chance to shine and they have over one of the song hits of the show. Edward Royce has staged it beautifully.

BRADY MAY PROMOTE FIGHT

William A. Brady, it is rumored, will shortly present, stage-manage and produce a prize fight between two pugilists. The hope along the Rialto is that he is in negotiation with Charles Cochran, of London, to stage a fight between Joe Dempsey and George Carpentier or Joe Beckett, depending on which of the latter two wins in the fight which they shortly are scheduled to stage in England. Dempsey, it is known, is willing to fight either the Frenchman or the Englishman in the United States, providing the purse is large enough, and it is said that is what Brady is finding out. That the referee must be Sam Shonoff. Brady entered the field he will be on ground, for it was as a prize fight promoter that he won his first fortune and as a prize fighter he has won. When he came East years ago, he got in with the fight crowd of the time, and he was in the first group of the mobsters of Jim Corbett.

Dempsey, now with the Sells-Floto Show, will bill the fight engagement at Hot Springs, Nov. 19, when the show closes. From there, he will go directly to Los Angeles, where Jack Kearns, manager of the Sells-Floto Show, who has him under contract for pictures, will meet him. He will go to work immediately in the Sells-Floto studio on the first of three five-reel pictures of a spectacular nature and which Spelman will bill the first circuit. The first of these will be released about March 1, just before the fight with either Carpentier or Beckett. It is agreed to be made to everyone interested that the world's champion bout take place March 17. Spelman left for California last week, and it was said he will await Dempsey's arrival.

"FIDOS" TO CELEBRATE

Fidelity is to give a Thanksgiving Party in its attic, and arrangements are being made for a vaudeville entertainment and dance by Lon Lockett who is in charge of the affair.

LEXINGTON DEAL FLOPS

The community theatre project to be put in operation last week at the Lexington Avenue Theatre has, so far, failed to meet the expectations of its backers.

Coming to New York last week and taking up headquarters at the Community Theatre, the project, which was to be conducted by J. M. McElroy, who says he is a former theatrical manager, announced that he had leased the Lexington Avenue Theatre for a period of thirty-six weeks and planned to give New Yorkers high-class amusement and entertainment. J. M. McElroy, he stated, was the first step in a community theatre project, which was to be conducted by J. M. McElroy, who says he is a former theatrical manager, announced that he had leased the Lexington Avenue Theatre for a period of thirty-six weeks and planned to give New Yorkers high-class amusement and entertainment. J. M. McElroy, he stated, was the first step in a community theatre project, which was to be conducted by J. M. McElroy, who says he is a former theatrical manager, announced that he had leased the Lexington Avenue Theatre for a period of thirty-six weeks and planned to give New Yorkers high-class amusement and entertainment.

Last Monday night, according to an announcement made in the dailies, the Lexington Avenue Theatre was to open with a Pan-American night, the first of the community shows. A large orchestra and a large chorus were to constitute the program and all the South American consuls and their aides were to be present. The night rolled round, the theatre was dark and, upon investigation, it was found that none of the Lexington Avenue consuls knew anything about the performance save for what they had seen in the dailies the day before.

Further investigation showed that negotiations between McDowell and the owners of the Lexington Avenue Theatre had been going on for several weeks, and when the closing of the State Opera House was announced, the dark, George A. Grundy, president of the Beeves Realty Company wired McDowell that he was ready to close the deal.

According to Grundy, within forty-eight hours of the closing of the State Opera House, the house was ready for the leasing of the theatre to McDowell, but a \$4,000 deposit, which was to be made by McDowell, was not made. Consequently, the house was dark Monday night. It later developed that McDowell had changed his mind and wanted to buy the theatre. When seen late last week Grundy expressed himself as tired of waiting for McDowell to close the lease.

WELLY'S NEW FANTASY OPENS

BUFFALO, Nov. 5.—The premier performance of Anthony Paul Kelly's new play, "The Phantom Legion," at the New York Schubert Teck Theatre here, this week.

Billed as a dramatic fantasy, the theme of three boys, adopted by a grief-stricken woman whose life has been cheered by the loss of her husband, is the story of how the boys broke out, the three boys enlisted and, once more in the death of her three children, the woman loses all that life seems to hold.

Through a French captain, also killed on the battlefield, the boys are taught the power of death as a living force, and it is their spiritual return to comfort and happiness to their mother around which the play is written. Notwithstanding the rough edges of the play, the Phantom Legion, one of the long tedious lines which must be cut and heaved to the allotted three hours for an evening's amusement, is a fundamental on which the play is built is strong and very interesting.

The play is also almost perfectly cast. The Phantom Legion, the foster mother, aside steps the danger of making the sorrowful woman think she gives a performance that is a true understanding of the part. Paul Gordon carries the Phantom Legion, the foster mother, with minute excellence. The rest of the cast is entirely adequate.

Wardrobe Women's Union to Become a Part of Equity

Meeting Called for Next Sunday at Which Plans for Enforcing Recent Demands Made by Managers Will Be Decided Upon

A meeting of the wardrobe women and dressers of the New York City theatres, who are forming a union and who recently, as an unofficial body, presented demands for higher wages and better conditions to the Actors' Managers Association, has been called for next Sunday. The purpose of the meeting will be to determine what action will be taken in the event the managers refuse their demands. A special meeting of the body was called for last Sunday, to be held at the headquarters, 307 West Fifty-Fourth Street, but for some reason it was called off.

For some time past an effort has been made to organize this branch of theatre workers into a union, and a good deal of progress has been made, although there are no constitutions. The girls were so drawn and they have no affiliation with any other theatrical union. As soon as their body becomes official, however, they will apply to the Actors' Equity Association for a charter and, probably, will be taken in, with this as the parent body.

Conditions among the wardrobe and dressing people are not the best, and the condition prevails not only from the standpoint of salaries and working conditions, but in other phases as well. This of unfairness and personal politics among themselves and of instances where managers, stage-managers and stars have taken care to create unpleasant situations, are rumored in all quarters. While no one at the present time is willing to believe there are some highly sensational stories told and it is as much to overstate these complaints as to better themselves that women are strong for the union.

So far as salaries are concerned, there is not a great deal of complaint for wardrobe women are receiving from \$40 to \$50 a week, according to what various managers believe their wardrobe women are worth. The dressers, however, are demanding \$1.00 a performance, which, while it is not a large sum, is not backed up so strongly in the organization, for it is thought that a little too much is being asked.

It is the time they are compelled to work that is the great complaint. The Hippodrome is especially cited in the list of misdeeds, because of the conditions handed to the managers. The wardrobe women and dressers here, it is stated, have to come to work at around 10 A. M. and must work until near midnight, or after the close of the evening performance. The wardrobe changes made in this schedule so that they will come to work at 12 noon, have cut an hour off for supper, and then stay until after the evening performance.

Hippodrome wardrobe women, it is stated, also receive only \$17.00 a week on the average, and they want this raised to \$25.00 a week. As a counterclaim to this, however, it is cited that there are many women in the wardrobe and dressers to make extra money, and they are given every opportunity to do this that is possible.

As a body, however, the managers' association is not giving much ear to the claims, saying that such conditions do not exist elsewhere and it is a claim statement against the Hippodrome. To meet this there are threats that when the wardrobe becomes an organization that they will "hat the Hipp" as "unfair."

Of the more or less personal conditions that exist in the department of the wardrobe and dressers, there are so many stories told that it is impossible to give them all. One that is told by a woman highly experienced and respected among her kind took place shortly after a big production was getting ready to start on the road the season before and had every reason to believe that she would go out with it this season. She visited for the notice, and when it didn't come she went to the manager's office to learn the reason, but was put off with excuses. She tried again a day or so later and once after that.

The third time, though she was unsuccessful in getting the manager's word in the matter, another official in the office told her that the star, the same one who was going out again with the production, had complained that the wardrobe woman would not do her washing and ironing and that, as she was accustomed to having wardrobe women on the show do that, she wanted the present incumbent replaced.

Nothing of the nature was mentioned in the complaints to the managers, but, it is said, there was no reason for it, for the managers themselves knew conditions.

NAT NAZARRO DIVORCED

Quentin Nazarro, lately, was obtained, in Chicago, a divorce from Nat Nazarro, on the grounds of desertion. Nazarro, who is registered as Harry Seichelmeier. The action followed a long series of disagreements between the couple, many of them brought about over the management of Nat Nazarro, Jr. Under the decree, the custody of Nat Jr., together with that of a daughter of the pair, was awarded to Mrs. Nazarro.

CHANGING NAME OF SHOW

When "What's the Odds" opens again, its title will have been changed to "Honey Girl." According to Sam Jones, who has retained the right to reopen within a week. The cast, in many instances, is being replaced. Among those who have been retained are George McKay, Rene Bianco and Sidonia Espeso. A new race horse contrivance will be used in the water, and the new piece is a musicalization of "Checkers."

AMERICAN PLAYERS COMPLAIN

Numerous complaints from members of the chorus of the Society of American Singers, which operates the Park Theatre, Columbia City, have come to Chorus Equity lately, the general theory of them being that the number of rehearsals and the time required makes the work exceedingly hard.

Chorus Equity met the complaints last week with the decision that the stock was in the nature of a stock taking, and they want this raised to \$25.00 a week. As a counterclaim to this, however, it is cited that there are many women in the wardrobe and dressers to make extra money, and they are given every opportunity to do this that is possible.

EQUITY SEEKING SITE

Following the announcement made at the mass meeting at the Hotel Astor Theatre, the Actors' Equity Association has started to carry out. The Everett Theatre, which will be the new concern, has been approached by Equity officials and asked to find a site.

BELASCO'S NEW SHOW GREAT

BALTIMORE, Nov. 8.—David Belasco's newest contribution to the theatre had its premiere here at Ford's Opera House, a Chinese play entitled, "The Son-Daughter," by George Scarborough and David Belasco, and presented by Leonard Ulrich for the first time as a star.

Nothing more beautiful has been seen here, in the color and sense of form that centuries of cultivation have instilled in the Chinese, and expression, and it is done in a manner so interesting, so clever, so suggestive of the present day, for its story is modern. Considered from every angle, it is a production of importance and of rare worth.

A revolutionary leader has come to New York's Chinatown to gather \$100,000 that sum being necessary to complete the fund for carrying on the Chinese rebellion. He has the names of four patriots living in the new country, who though they have no money, have beautiful daughters; and each is asked to aid his country by selling his daughter for \$25,000 to rich Chinese merchants in New York.

A doctor, Dong Xung, is one of these four men and his daughter, Lien Wan, has been told that she has no duty in selling her, except that she is in love with a young Chinese student who has told him that he is the highest bidder, a gambler and the head of the Chinese rebellion. This makes the imperialist. This makes the rebel, test of wills and incidentally, of power. Miss Ulrich's interpretation of the sixteen-year-old daughter of the noble Chinese doctor, suggests the woman of early maturity, filled with passion and desire, more than the young innocent her first lines would indicate. But she manages to blend with the childlike quality of the awakened woman, making a performance that is keenly interesting and deeply appealing. She won a tremendous ovation here.

The supporting cast is probably the most perfectly trained ever seen here in Belasco production. While the entire ensemble gave the air of the subtle, cultivated Chinese, the work of Thomas Findlay as the doctor, Albert Brumling as the revolutionary leader, Harry Metcalf as the gambler, and Edmund Lowe, the young and poetical student, were particularly distinguished.

In only one place does the play present spectacle. In the third act a Chinese wedding is played with gorgeous costuming and the most brilliant execution. The production, as a whole, is a great achievement as an artistic and historical study.

CYNTHIA BROOKS QUILTS

A tilt between Billie Burke, the star, and Cynthia Brooks, stage place, has been going on since the production of "The Girl of the Year" by Ziegfeld's production of "Cesar's Wife." Differences developed over the fact that Brooks resigned Friday, B. Iden Payson immediately was called in and rehearsed, and continuing under his direction. Miss Brooks is the wife of Frederick Lick, who is recuperating at French Lick after staging four shows which were not successes.

KRANZ AND LA SALLE

This versatile team of singers and dancers, whose picture is on the Clipper cover this week are playing the new show at the Theatre. Their imitations of well known dancers proves to be a big feature drawn to the attraction. The show is a Western tour, after playing Providence.

"FIDOS" START BOOKING OFFICE

The Actors' Equity League has established a booking agency in the headquarters in Forty-Third Street, and hereafter will be able to handle any attractions that are forming. A special department has been opened to handle the matter of booking those unable those out of town to avail themselves of the service.

JULIA ARTHUR NAMED

Members of the Actors' Equity League have voted to name as the Henry Miller theatre Sunday afternoon at which the name of Julia Arthurs is to be used for the second Vice-President. The Equity election is held Nov. 25.

The fact that Miss Arthur is put down for Second Vice-President, is disappointment to many in the ranks who were active in having her accept the nomination, for Howard Kyle is opposing her and it is almost an assurance that she will be beaten for the office. It was the intention to have Kyle nominated for the First Vice-Presidency, leaving it a walk-away for Miss Arthur. The fact that a certain faction "politician" Kyle to oppose her. The ticket now stands as originally except that Miss Arthur is added.

GIRLS WOULDNT TRAVEL

When the "Honey Girl" is taken to "Glen" company, the Richard Orndyck show which closed recently after a short run, and the girls who were told the show would not come into New York, the announcement also was made that at least one of the girls would be used in "A Lonely Romeo" and "The Girl of the Year" now on tour, if they would take off.

Of the four girls asked, not a single one would stay on the road. Both are now paying \$40, with sleeper, and have no other expenses. The girls stand, but all preferred to take the chance of getting a new job in New York rather than to stay on the road.

CANT GET TOGETHER

The new association of road managers has been in the process of formation for the last two weeks, is still in the unofficial stage. Several meetings have been held among those interested, but nothing was definitely done pending the attendance of several Chicago managers who wish to become a part of the organization. It was thought they would be in putting off to come in last week and a meeting was called for Wednesday, but, at the last moment, the girls who were told the Chicago contingent found it impossible to come.

The meeting was then postponed indefinitely, with the local men, however, saying they are ready to make the body official soon as the Western men can take part.

KYLE FIRST ACTOR-FRANCHER

To Howard Kyle goes the distinction of being the first actor to be elected to step into the pulpit of the St. George Episcopal Church in the role of lay minister. Kyle, who is the first of a number of Shakespearean actors who are scheduled to take part in the service of the church, addressed the congregation at the vesper services last Sunday afternoon.

SUNDAY SOCIETY QUIET

The Lords' Day Alliance of the United States, which has been one of the most active factors in the most active factor in the present situation, of the church, at this time there is a record number of Sunday schoolers on Broadway. Its Council met last night. The church is in a campaign, but, after its meeting, Rev. Harry L. Bowley, its general secretary, said that the society had nothing to say at the present time.

Companies in West Having Trouble Over Baggage Cars

Lignon Johnson Protests to Washington Over the Giving of Flats to Road Managers Who Ask for Regulation Cars. Investigation is Promised

Trouble in the West over what seems to be a baggage car shortage may force the cancellation of show routes west of the Mississippi, particularly along the Santa Fe, for reports have come into New York that several shows have lately been compelled to use flats and boxcars to move scenery. The condition has in fact become so serious that Lignon Johnson, representing the Managers Protective Association, took the matter up with the Railroad Administration at Washington last week and received a reply from that body that, so far as there was any record, nothing was known of it in Washington. An immediate investigation, however, was promised.

FANCHON-MARCO CLOSE
SAN FRANCISCO, Nov. 8.—The new Fanchon and Marco show "Let's Go," closed a two weeks successful engagement at the Curran theatre here to-night. To-morrow evening, "She Walks in Her Sleep," will start an engagement at the theatre, succeeding the Fanchon and Marco show.

ELISE JANIS SHOW OPENS
BALTIMORE, Md., Nov. 10.—There are many original features in the new entertainment, which "Elise Janis and her gang" opened at the academy of Music to-night.

It is a witty and confidential address to the audience, Miss Janis explained pictures of places and buildings in France which she arranged to be the border of the drop curtain. The action was held in France and led to do with the American soldiers enlisted.

"Anywhere in France" before November, 1918, was the first scene, which Miss Janis quickly explained, might be anywhere else. It was the interior of a tent and was succeeded by a representation of a young man's Christian Association but and "any street in Paris." "A cheap restaurant in Paris," another scene, was place for most of the fun making, as were the other scenes and the final one of the first act, "Any Park in Paris."

A second act was held "Anywhere in Goblitz, Germany," and "Anywhere Else," ending with "Anywhere in New York."

The male members of the "gang" were formerly soldiers who were overseas and who were entertained there by Miss Janis. They were natural in their acting, and although the presentation was a pretense, they supported themselves well. The scenes they portrayed were reproductions of their life abroad and they were their parts with the humor of the dialogue, there were a number of humorous and sentimental songs.

"Let's Go," by Miss Janis and the "gang" was the opening number. Among those that followed, "The Latin Quarter," by Harry Goff, "Just a Touch of Paris," by Doreen Lee and Lawrence, "I Love Them All Just a Little Bit," by Miss Janis, were well received. At with the most applause in the first act.

The last band was composed of Mrs. E. L. Norman Merleton, Howard Johnson and Edward Wren.

HAST REHEARSING NEW ONE
"Love On Account" was placed in rehearsal on Monday morning by Walter Hast.

According to the reports, three different companies were subjected to the inconveniences. They were routed over the Santa Fe, where the call for cars was put in, flats and boxcars were sidled for the loads. "Before loading, however, the manager of one of the shows inquired if the scenery would go with the passenger train, and was very calmly told it would not. The reason given was that the axes the freight cars would not stand the speed at which the passenger train moved and that therefore, the scenery would be attached them after heated arguments, baggage cars were furnished in two weeks and the flat was attached to a passenger train in the third.

HARRIS SHOW REELS A DOCTOR

ATLANTA, Ga., Nov. 10.—Crane Wilbur's "The Haunted Violin" opened here by Sam Harris, has met with a certain measure of approbation. However, as the thing stands now, it is almost preposterous. The old trick of the dream method of dramaturgy has been used more than it is in the past. Three acts of naive and scintillating comedy have been followed by a scene in which Libby Loring, fourth act, and a prolonged epilogue that are mere useless contrivances.

The story concerns a musician who has purchased a treasured violin of the deceased Sanchini, a virtuoso of the violin. The violin, which has been left to the world an unfinished song which no one has been able to bring to the world, is the violin, revealed in the prologue, and the desert his mistress. He starts to play the violin, and what he plays is supposed to embody the story of the following acts, the last of which deals with the pilfering of the musician, ending in a suicide. For three acts the prevailing upon the stage some of the most delicious comedy one might wish to see. In the fourth act, however, melodramatic suicide is presented.

One of two methods should be pursued to bring the play to a state of decency. Either the musician must be allowed to begin playing the Sanchini song in the prologue, and between each act must be revealed each time as he progresses with the melody, or else the prologue, fourth act and epilogue must be chopped completely from the piece.

The first method would effect the suppression of the act proper being a delusion, the thing the musician hears in the melody he is trying to finish. With considerable doctoring of the last act, the method might provide a very logical and quite interesting play.

The second method is by far the best, and with a slight alteration of the script, it would provide a comedy of the Arthur Hopkins type, graceful, witty, and filled with farcical and extremely amusing.

As it stands today, George Jean Nathan undoubtedly would have named it "Suckers and the Axes," or "The hysterical females who fall ingloriously for the music of the musician, whose talented husband is the victim of political promiscuity, than music.

In the cast are Crane Wilbur, Elwood Hootwick, Pauline Ambrose, Andrew Gildrie, P. B. Hildebrand, Jack, Jay, James Billings and others.

CHORUS PEOPLE COMPLAIN

A new cause of differences between chorus folk members of the Equity and managers has been brought to the attention of the chorus branch of the Equity, it was learned early this week. This has to do with the Equity formula of contract for large number of chorus people in various shows, who now claim that the contracts they signed were in reality the wish, Fullman for the principals in the casts and were folded upon them by the managers. These contracts, each printed on different colored paper, the first is the contract for principals, printed on white paper, which does not include payment for certain extra performances. Nor is the player, under its terms, provided with Fullman berths while on tour. In addition, the manager allows no money to the player for shoes and stockings.

The second form, printed on pink colored paper, is intended, specifically, for chorus people and is designated by words printed in heavy type across the top "Chorus Equity Association of America."

The chorus people, who have made complaints, claim that, when they negotiated their contracts with the managers, it was their understanding that the clauses providing for berths while on tour, money for shoes and stockings, and the show and pay for extra performances would be included in the contracts they signed, which included the latter form of contract.

But, they say, after entering upon the tour, they found that some of the managers had "switched" contracts on them which they (the chorus people) unwittingly signed, with the result that the managers benefited through the chorus people's ingenuities.

However, Dorothy Bryant, complaint clerk of the chorus branch of the Equity, who is taking the complaints to the managers, now engaged, stated this week that she is having little difficulty adjusting this difference with some of the better known managers. She cited F. Ray Comstock as one manager who had immediately issued new contracts to chorus people in "The Wanderer" company, when his attention was called to the cause of complaint by some of the chorus people; She declared that the less known managers were the most difficult to handle in this connection.

"FIFTY-FIFTY" TAKEN OVER

"Fifty-Fifty, Ltd.," which has been reported several times in the past two weeks, is about to close, changed ownership Friday, and is to continue on at the Comedy Theatre. It was rumored that the show was to be taken over, since of the show on the new deal, but this was denied at the office of Antous F. Sorella.

The rumor started, probably, from the fact that Monday's papers carried the name of the new company, and Harold Atridage as presenting the show. These two have bought in, but so far as the show is concerned, it is taken over only what was considered as "outside" interests and Scribba Enterprises still retains its original holdings.

How many will be formed to manage the continued run of the piece, and Carroll and Atridage will be in charge. Under the new conditions the show will run on indefinitely, the new members of the cast will be in charge in both words and music. No changes in the cast, so far, have been announced. However, some of the members of the cast will carry the names of Carroll and Atridage as presenting it and not the Scribba Enterprises. Scribba Enterprises is incorporating the new company.

BOSTON GETS AFTER "SPECS"

Boston, Mass., Nov. 10.—Saturday night saw the inauguration of a new policy by the management of the F. K. Keith Theatre, when it refused to honor tickets bought from hotel agencies by specialists.

The Federal law requires that a war tax shall be paid every time a ticket is sold by the management of the theatre. Keith Theatre, when it refused to honor tickets bought from hotel agencies by specialists, was given evidence of the ticket's resale. When tickets are sold to a specialist seated at the theatre door, they were refused, because of a violation of law which forbids a resale ticket to be resold after it was once sold by the management, and if it is so sold, the management has the right to cancel the ticket. Many of the purchasers, who had bought the tickets in good faith, were surprised at the action of the house management. Those who had bought tickets from the regular agencies and hotels had their money refunded to them by these agencies, but those who bought them from side-pole speculators were unable to do so. Robert Larsen, president of the Boston Theatre Managers Association, and manager of Keith's, expressed regret at having been forced to take action, but said it was necessary in order to wipe out a fast growing evil.

HARRY FOX REHEARSING

Harry Fox is the featured member of a new show now rehearsing under the direction of Comstock and Gest, called "The Golden Age," by Guy Bolton and George M. Cohan. Others who will be seen in the piece are Marie Carroll, Lawrence Wheat, Pauline Ambrose, and Margaret Weston, Marguerite Fritz, and Claire Mackin.

STEINER BUILDING HOUSES

Charles Steiner, who controls several picture-theatres downtown, has just built a new building at Forty-eighth Street and Second Avenue. He also plans to build a house which will accommodate 3,500 people in the downtown section of Manhattan. His survey includes Second Avenue from First to Fourteenth streets.

FAMOUS PLAYERS FINANCIALLY REORGANIZED

(Continued from Page 1)

rights and dividends are concerned. The eight per cent interest must be paid to the holders of preferred stock, and until the preferred stockholders have been paid in full, no dividends can be paid to the holders of the common stock. However, directors representing the common stock are to be asked to serve on the board, the cumulative manner of their election being best described as "one share, one vote." For example, are to be elected, each share of stock may be voted for each director separately, or each stockholder may be voted as four votes for any one director.

Full reference to the amendment of article "eighth," this means that, if for any reason a full dividend is passed on the present stock, the directors are automatically out so that a new board of directors may be elected who will be in a position to do business so that it will not fall to earn and pay the dividend called for in the preferred stock. The last amendment noted is self-explanatory.

Although no announcement was made of the details of the plan, the increased working capital will be put. It was said that most of the money will be used in the purchase of new theatres in which the company will exhibit its film output.

Theatre Shortage Forces Matinees On Off Days

Condition Never Before Known in New York Compels the Giving of Shows on Mondays, Tuesdays, Thursdays, and Saturday Mornings

The scarcity of theatres in New York has brought about a condition never before known, through which shows are using the off-matinee days to give performances. "The Dancer" was the first to adopt this scheme.

This show has been doing business and was accepted as a fair hit. But the Selwyns had the house for "Wedding Bells," and "The Dancer" was forced to wait. William Harris tried to get another house to put the piece in for a further run, but this, with the crowded conditions that at present prevail, was impossible.

Harris then conceived the idea of putting it into a house already occupied and giving performances on Monday and Tuesday, Thursday and Friday afternoon and an even o'clock morning performance on Wednesday and Saturday. He booked his show into the Lyric for two weeks on this booking, and, although it is conceded it cannot make money with only six performances a week, he is willing to hold it there on that basis until, by some lucky chance, another theatre will become available. The show did fairly last Monday afternoon, although there was some "paper" in the house.

The idea looking good, Joe Hart who has to close "Boys Will Be Boys" at the Belmont to let the French Players in then immediately jumped to the scheme and, on Monday, took over the Broadway, to present his attraction on the same plan, beginning with a matinee next Monday.

There are some managers, particularly Walter Wanger, who scout the feasibility of the new move. He is in the same position with "Five O'Clock," which is to move from the Fulton to let Oliver Morosco's "Linger Linger Letty" come in. The Wanger show will close next Saturday night, but he will not try the "off-matinee." He has been in cable communication with London,

CRAIGS PRODUCE NEW ONE

Borox, Nov. 7.—The new play with which the Craig Players and their autumn season, "The Outrageous Mr. Palmer," had its first performance here to-night at the Arlington Theatre. It is by Harry Gribble, a member of the company and was presented with John Craig and Mary Young in the principal roles.

As shown by the play, a drama of many strong situations, the author has a well developed sense of character, an ability to write vital and significant dialogue and a constructive technique that enables him to build a plausible story into four acts of vigorous narrative.

The heroine, the outrageous Mrs. Palmer, is an actress and Miss Young interprets the character with skill and charm. To her playing of the part, Mr. Gribble owes no small portion of the favor with which the piece was received. Mr. Craig has the role of a playwright, one of established reputation, and makes him interesting and lifelike.

Other members of the company are well cast and, particularly, do Robert Bickford, William Hennessey, Charles Bickford and Marjorie Bolton render good service. The complete cast includes fourteen members.

Special scenery was constructed for the play and this comes in for favorable comment.

and, if he can get a theatre there, will send the cast and production abroad intact.

Unless a show is doing around \$10,000 a week it has no chance on Broadway today. This, with a few exceptions seems to be the rule. There are so many shows outside that the powers are "scrapping" attractions that are not the real thing as money makers and once a production has had its chance and has not come up to requirements another is given its turn.

Outside there are now thirty-three shows waiting to come in, with twenty-two, besides, in rehearsal. And some of the most important managers in the game are concerned.

Among these are four Shubert productions, two belonging to George C. Tyler, two to Walter Hart, two of Costello and Gies, two of A. H. Woods, three of Oliver Morosco, two of Cort, one of Charles Dillingham, one of Henry W. Savage, one of Max Spiegel, and Jane Cow's show.

Additionally, there is the new Ed Wynn Caraval, George Arliss' new show, a new one for Otis Skinner, William Hodge in a new piece, the new Eale Janis show, Anthony Paul Kelly's new play which he has under his own management, and many others.

SUES JOE SUSSKIND

Joe Susskind, brother of Harry, both of whom are roadhouse magnates, is suing today for \$300 in the Third District Court by Leo Mayer, a well known Hialeah racing man.

Mayer, in his complaint, filed by Joseph R. Rosenback, his attorney, alleges that one year ago last July Susskind made a check to his order drawn on the Commercial Trust Company. Continuing, he simply sets forth that at the present time, Susskind's \$300 check has not been paid.

The latter, in his answer filed by Alfred Beckman, of House, Grossman and Vorhaus, denies Mayer's allegations and sets up the defense that Mayer is not entitled to the money because the check was given in payment of a gambling debt and, as such, it does not have to be paid under the law.

COLLEGE USES DE MILLE PIECE
OAKLAND, Cal., Nov. 8.—A burlesque, written by Cecil B. De Mille, the motion-picture producer, called "In 1895," was produced here last week at Stanford University by a cast of students. The burlesque, based on the eternal triangle, served as a curtain raiser to the annual production of the Sword and Sandals Society, which presented "The First Born," a Chinese drama originally produced by David Belasco.

Only three characters made up the cast of "In 1895," they being Margaret Shedd, Mary Largen, and Louis McDermott, Gordon Davis of Los Angeles, coached the show and Leland Pickering, of Hollywood, was the property man.

RINGLING CLOSES NOVEMBER 21
Ringling Bros. Circus closes in Savannah, Ga., Nov. 21. It has been the longest season the outfit has had and the most prosperous.

FLANS NEW VAUDEVILLE HOUSE

SCHENKERT, Nov. 7.—This city will have a new 1600-seat combination Vaudeville and motion picture theatre if the plans of W. M. Shirley, formerly manager of the 800-seat Theatre Theatre, which he bought to-day, materialize.

Shirley returned from New York late to-night where he consummated a deal with capital and Sol Brill, heads of the Schenker-Strand Theatre, Inc., which owned the property, acquired by the corporation two years ago for \$24,000 and sold to Shirley to-day for \$76,000. The Spiegel-Brill interests, therefore, realized a profit of about \$50,000 on the investment, besides the profits that they have made during the last two years presenting motion pictures at the house.

The new owner is a young man formerly connected in various capacities with the music publishing firm of Waterson, Berlin and Snyder. When the Spiegel-Brill interests acquired the Palace two years ago, Shirley was appointed manager of the house and has acted in that capacity ever since. About a year ago, together with his brother, he became a dealer in Liberty bonds and was saving money to start a short time opening office in Albany, Troy and Schenkerstadt. After realizing a profit of more than \$100,000 from the bond and stamp business, Shirley turned the business over to his brother and invested his money in the Palace theatre, which is on State Street and is considered the best theatrical site in the city.

The house has a depth of more than 200 feet, with a frontage of 53 feet on State Street. Shirley also holds an option to move into this building his theatre. He plans to spend at least \$100,000 in altering the house to proportions that would enable 1600 seats to be put in. After the house is enlarged, he will run vaudeville, in addition to motion pictures. Negotiations are already pending between Shirley and William Fox for the latter to lease the house with a split week vaudeville show. If the negotiations between the two are consummated it will probably mean that Fox will have acquired an interest in the house.

When Shirley bought the house he also took over all of the capital stock of the Schenker-Strand Theatre, Inc., capitalized at \$400,000. The par value of each share is \$100. By buying a block of stock in this corporation, Fox could become interested in the Palace, even though Shirley says he will always retain at least 51 per cent of the capital stock.

The only vaudeville house in this city in Greater New York is located far away on a site that is not considered as valuable for theatrical purposes as the site of the new vaudeville house. It is charged a fifty-five cent top price and the house has always done a good business.

The population of this city is upwards of 110,000 at the present time, and for some time there has been talk of another vaudeville house. It is felt that the city can easily support two vaudeville theatres, and at one time it was rumored that Marcus Loew had an option on a site in State Street, but the rumor was never confirmed.

GOING BIG IN CUBA

Madame Poulaines' Circus, which started for Havana two weeks ago, opened at the Teatro Nacional there Nov. 5, and can be a live wire report success. This outfit travels in the Antipodes every season, but says they never has been such business as at present. It will play eight weeks in Havana, then up two weeks more in the smaller towns of the island, and then go to Jamaica and Porto Rico.



VAUGHAN AND DREAMS

In a combination of Music and Song.

PALACE

One of the best shows of the season was presented to the patrons who filled every nook and corner of the house. A part of the attraction was the view from the balcony, especially Mike Nitto-Jo, who sang seven songs. Pat Rooney-Morton and Company proved to be the big hit of the show with an act that contained a world of amusement.

Morton and Wiser opened the show with their well known ball juggling specialty, which caught on immediately. The boys work well together and get many laughs during their stay. The audience "bit" is worked to perfection as the crowd gave them a big hand when they concluded.

Sully and Houghton are new to The Palace and, in number two spot, almost stopped the show with a good routine of patter, songs and dances. Sully closely resembles George M. Cohan in many of his actions and voice pitch and repeated thunderous applause while delivering his dance. Miss Houghton looked pretty and put over a ballad with telling effect. The act is a corker and could easily hold down a more important spot.

Henry Hunsay, always welcome, presented about the same act as on his last visit. Qui Quarters demonstrated how he killed the Shingles in the past and scored an individual hit. Hunsay sang two Yiddish numbers in his inimitable style and had the applauding crowd roar. The Jazz Band played well and Hunsay and his aggregation scored a solid hit. The Nitto-Jo routine, as a whole, is a better impression if she had cut her act. It is strange how European performers imagine that they can make a big hit in the States; they must do all they know. That is a mistake and, if Nitto-Jo only sang a few songs, her act would result would be more gratifying. However, she went well.

William Rock and his Company, held over for the second week, gave a splendid performance. Rock is a showman who knows the art of refined intertainment and has his girls attired gorgeously. Miss Gladys James is a comer and will her watching. The act scored solidly.

Pat Rooney and Marion Bent and Company offered a one act revue that was a riot from start to finish. "Rings of Smoke" is the title, and Pat indulging in a few punts, falls asleep, while a drop, in "one", depicts a huge fire going. In the second act, with special cut-ins, he meets the girls from foreign countries.

The weakest feature of the act is the dialogue. But the dancing and singing, not forgetting Vincent Lopez' Kings of Sycophancy, was nothing short of a sensation. The bulk of the work falls on Rooney and he surely met every situation like a master.

Next to Rooney in applause came Mike Marguerite and Frank Gill, who, by their wonderful stopping, stopped the patrons for minutes. The girl is a marvel in the dance act and can also read lines. But the dance with Gill was worth the price of admission.

Marion Bent was charming the few minutes she was on view. Zella Ramsey, Lillian Fernoye, and Lucille Love did excellently with their assignments. Herbert Clifton went to them from the start and, although it was after five o'clock scored a smashing hit with "Travellers on the Weaker Sex". He is an artist and never over the top, while heavy applause was in evidence. Josephson's "Glimma" Company interlarded a series of songs showing how to ward against attack. The act is a novelty and held many in. J. D.

VAUDEVILLE REVIEWS

(Continued on page 10)

THE ROYAL

Filling in for the Shirley Sisters, who were forced to cancel their engagements, is the new attraction, McDonalds, with a well worked out dance offering, opened the bill. These two, displaying considerable grace and any number of new and intricate steps, waltzed, skipped and whirled into a good sized band.

Marconi and Fitzgibbon, with accordion, xylophone and piano, had everything their own way for the second spot. Both are clever with their respective instruments and offered a well modulated program. They are billed as "two acts of music" and, spending of cards, one might venture to say that, in shuffling their musical numbers, they would do well to discard the "joker".

Robert Hyman and Virginia Mann were next in "\$5,000 a year", a neo-comic playlet. This little sketch, with its humorous and humorous moments, revolves about a young man and his schemes of bettering his salary of \$5,000 a year. He is invited to dinner and our young man, in a fine manner, only to be saved from losing his job, by a clever ruse to "two acts of his wife". The plot is one of real life and the actors are not mere muckins, but real flesh and blood people. The sketch is about the stage and declaim their lines, in the manner so familiar to vaudeville followers, but presented in such a way that one forgets he is at the theatre, and imagines, that he is witnessing a reality.

Viv Harris and Jack Manion, presenting "Uncle Jerry at the Opera" came next. There is a vehicle that is abundant in humor at times and then again in spots is not even mediocre. These two evidently have all the personality and ability as actors, that is necessary to succeed, but are in sore need of new lines and some new gags.

George McKay and Ottilie Ardine closed the first half of the bill with the familiar offering, "All in Fun". Here is an act that will usually go big, not so much for the singing or dancing of the duo, but for the emphasis and comedy of the principals. One is made to feel it the moment they make their appearance, and, when they do, it is safe to say they never gave away their present offering on the big time.

Following intermission, Lester Crawford and Helen Broderick, in "The Girl and a Little of that", was the program truthfully stated, it was next. These two, under the hand of Crawford, as a comedian, leaves much to be hoped for. It is his well written lines that lure him, and the success he attains. Helen Broderick, as a type, is good. Her characterization of a somewhat glib girl who does not know her laugh and speaks in a monotone, is quite natural.

William Palmer and her six kings of Jassmation were the headline attraction. She and her aggregation jammed and shimmed into a his share of applause. An untitled pianist and the Lerner Girls closed the bill. The girls were clever and showed very creditable manner. It seems only fair that a pianist who displays as much ability as William Palmer does, should be mentioned on the program, even if in very small type. E. H.

RIVERSIDE

Dolores Valletta opened to an audience which was very cold to the first two acts, and especially so in the early part of her offering. She put her deopards through a routine which did not receive the applause she merited. One of the animals seemed to be in particularly nasty mood, and gave her some trouble at times. Towards the latter part of the turn, the audience woke up to the merits of the act and applauded with some spirit, although the turn deserved more.

Regal and More also suffered from the coldness of the audience. Regal's Sae Leon Dance, however, went over for a very big hand. The pair have a very good routine and handle it well.

James B. Carson and his company consisted of Jack Jaffe and Harry Vokes, put the crowd into good humor with their "To Be or Not To Be" routine by Arthur Herbert and Ned Dandy, the authors not being programmed at this house. While the offering is a good playlet and the cast very good, it is improved by toning down spots in which the trio go to an extreme. This was especially noticeable in Jack Jaffe's work in the box. Otherwise, Miss Jaffe is the ideal type for the role. Vokes, also, did not forget to come at times and should pay more attention to it.

Grace Nelson, billed as "The American Made Prima Donna," stopped the show with a beautiful and romantic act, resembling Olga Petrova slightly in figure, and in hair, Robert Bram, a fine pianist, accompanied her while she rendered a repertoire of Italian songs. Her enunciation is excellent, her vocal style brilliant and thrilling and her singing is really delightful.

"Chicken Chow-Mein" has certainly been improved since we last saw it, and it must be said that Arthur Hays and his brother are to be featured among the improvisations. Jay Gould and Pie Lewis are always pleasing in their work, and the little girl who plays the role of a Chinese, also dances and plays the violin very nicely. She is a little over the top in her work, and the offering itself can still be improved, with the cast it now contains will always live over for its.

Alice Lloyd, practically stopped the show before she opened her number. William Walsh at the piano does capable work, and also sings very nicely. Miss Lloyd is offering a number of new songs, and, after rendering them, received much applause and baskets of flowers to open a store with. She was called back again and again and made to sing her own popular hits.

At Shayne followed and repeated her performance of stopping the show, although the applause was not as great. Her work, and also a few of the objectionable gags from his turn, thus improving it. We have in mind the "ecceema" gag he formerly used. The girls have added quite a few new costumes and their setting is very pretty. The house.

G. J. H.

COLONIAL

Alexander Sparkos and Company, consisting of Marceline Shields and John Roberts, offered an amusing impersonation act that did very well in the opening position. They call their act, "Kiss Kiss" and the two girls impersonate a tabby and a tom, respectively.

Al Raymond and Tom Schram have a lot to learn, despite the fact that they scored a large hit. For one thing, they might learn to harmonize just a little bit better. They might also try and forget the comedy part of their act. It isn't there. If they wanted to, they could frame a very clever singing act, for, as their offering stands at present, it might be classed as "Al's so good".

"Once Upon a Time" is a musical fantasy featuring Leon Leonard and Jack Princeton. There are four girls in the turn, one of whom is a country miss. The second is a college girl, the third one of the "nearly none", and the fourth an outdoor girl. The act is built up around the love affairs of Jack, who over a book of poems, falls asleep and dreams that these four old sweethearts of his come together again, just as they were when he was a young man. The act falls to Leonard, who handles it most acceptably. The act with the four girls, the one who plays the part of the chorus girl deserves special mention.

Bert Hanlon is a clever act comedian, with a quiet style unlike that of most of the comedians of the present. He offers a story that is a great asset. He has some exceedingly clever remarks and a good deal of material. He is a better put-over actor. He was forced to.

Dorothy Dickson and Carl Hylon of the "The Tempest" and Company, offered a story that is a great asset. He has some exceedingly clever remarks and a good deal of material. He is a better put-over actor. He was forced to. Dorothy Dickson were several proved upon. One thing we will say for the act is that it has a very good score. Miss Dickson's piano is a trade as a peculiar twist to her shoulders and her high kicking ability. The act needs a lot of smoothing over, and a little speeding up. They have the ability, and they need only the will and effort to place themselves on a part with the best that temperance can show. Max Dolin, the leader of the orchestra, offered a violin solo during the act that was a real treat. Max Dolin were several becoming gowns.

Following intermission and Topics of the Day "The Tempest" and Company offered a musical relief entitled "Tumble in Love". Miss Tempest is a sweet singer. She is a good dancer, and George Harris, pianist. She is a clever miss, with an abundance of good looks, personality and ability. She and her co-workers have an excellent act, which they strive hard to put across. The success is deservedly proved. Miss Tempest did a male impersonation that is a classic.

Paul Morton and Naomi Glass presented their attire, "1910-1920". Morton and Miss Glass handled their material in a very clever manner. They are dancers, and they scored a tremendous hit in which the gallery gods were exceptionally good. The success is deservedly proved. Morton and Naomi Glass performed the act in which he covered up an accident during the act.

Russell and Parker did nothing less than stop the show. Despite a pronounced lack of personality and ability, changing of scenery, they kept the audience seated and interested throughout.

Joie O'Meara, a dainty little miss with a lot of pep, offered a wire act that was a treat. The girls offered an interesting, varied, and original stunts on the wire. She scored heavily. B. K.

PROCTOR'S 125th STREET

(Last Half)

Two young men who proved themselves to be rather clever when it came to difficult stepping, and who have made a touch of femininity to their offering, in the form of a dainty miss, opened the show, billed as "The Harlequin Trio." Guss and Gold, in a "rag" act, at the start, is poorly written, enacted and dragged unmercifully, but gradually becomes better as the number of the latter part and the pair are left revolving on one part. The offering moves fast and thrills from start to finish.

Dorothy Herman is an attractive woman possessing personality on a pleasing scale, but she lacks the quality of numbers that is not fit her style. She too heavy a number to be delivering "kid" numbers in "kid" style. The mere fact that she went very nicely here, proves that a routine of numbers fitted her personality would have her on the big time, for she got over here on the big time.

"Very Good Eddie," the musical tabloid billed down from the producers by the name, has a new chorus and some of the principles do not double their worth with the tab on the big time. However, it must be said that a great deal of work is done at principal, would be difficult to find.

Arnold, who formerly appeared as Jack Aliman, and, if the applause according to the new act at all, is not the standard, the act is good for the big time right now.

Bena Arnold would be difficult to find, for not only is he a good dancer, but his delivery of them is laugh provoking, and one excellent act is a riot.

appearance, is a very good "straight" and one excellent act is a riot. Here and could easily have stayed on much longer.

FIFTH AVENUE

(Last Half)

Harold, Krimmer and Hot, with their novelty act of a basketball game on a basketball court, is a very good act. The show, they work full stage, with a basketball game, with a basketball game, with a basketball game.

Josephine Lerner followed, appearing in the form of a character, and a very good act. The show, they work full stage, with a basketball game, with a basketball game, with a basketball game.

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VAUDEVILLE REVIEWS

(Continued from page 9)

AUDUBON

(Last Half)

The Breakaway Barlowes started the show in a rush with a revolving ladder act, stunts. The team, a man and woman, who have a number of novel stunts in this pair, the most effective being when all the rungs of the ladder fall out and the pair are left revolving on one part. The offering moves fast and thrills from start to finish.

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George N. Brown and Billy Weston closed the show with a walking act. The act thrills and gets over very nicely, as at Room 100, Broadway.

Brown, "Why don't you talk as if you were a clown?" is a very good act. The show, they work full stage, with a basketball game, with a basketball game, with a basketball game.

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HAMILTON

(Last Half)

Went and Fugt, man and woman, followed the variety act by a member of the team opened with a popular oriental number, was joined by a member of the team in the second chorus. The rest of the offering was acrobatic, was joined by a member of the team in the second chorus. The rest of the offering was acrobatic, was joined by a member of the team in the second chorus.

Fred Weber and Company found favor with the audience. The company evidently consists of four members. The offering was acrobatic, was joined by a member of the team in the second chorus.

The Four Marx Brothers, with their "Everything," seem to be getting away from their work since playing the small time. Although they have never had anything to it, the boys formerly did this work in a very good way.

The young man who dances with one of the girls seems to be much better at whether he do the dance correctly or make a "hookum" of it. He has also changed a few of the gags since playing on the big time.

Edna, who formerly appeared as Jack Aliman, and, if the applause according to the new act at all, is not the standard, the act is good for the big time right now.

Bena Arnold would be difficult to find, for not only is he a good dancer, but his delivery of them is laugh provoking, and one excellent act is a riot.

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VICTORIA

(Last Half)

Russell and Devitt, a couple of eccentric and acrobatic dancers, who are billed to be like and graceful exponents of the "Victorian" style, opened the show with a "Victorian" style, who are billed to be like and graceful exponents of the "Victorian" style.

Salvation Meyer proved to be a rather lurid little playlet dealing with an oriental white slave and his ultimate capture by a U. S. soldier, who was billed as a "hoped," and a Salvation Meyer who assists him by posing as a Chinese maid.

The diatribe of two of the principals in the cast sounded more European than Chinese-American, which marred their performance somewhat. For the rest, the show was well staged and was interesting even though not enthralling.

Bernard and Meyers, with their cabaret and the lady act, bid fair to become a small time institution, if they haven't become that already. For, year in and year out, one sees these twins in this house and making a name for themselves.

As a result, Bernard, as a sturdy chap, finds himself in big time. He is a very good dancer, and his partner and surely makes it a distinctive variety act. He is a very good dancer, and his partner and surely makes it a distinctive variety act.

It is just as eminently suited for the fall as it is for the spring. The show, they work full stage, with a basketball game, with a basketball game, with a basketball game.

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HARLEM OR HOUSE

(Last Half)

The program at the Harlem Or House closed with a "Bargain Day" act, for the second, third, fourth and fifth acts. The show, they work full stage, with a basketball game, with a basketball game, with a basketball game.

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KEENEY'S

(Last Half)

Jini and Edna Company opened the show by offering a comedy act that is a laugh riot from beginning to finish. The show, they work full stage, with a basketball game, with a basketball game, with a basketball game.

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"MUSIC-LAND"

THEATRE—Alhambra.
STYLE—Musical Tabloid.
TIME—Twenty-five Minutes.
SETTING—Full stage.

Anatol Friedland is to be given credit for a very pleasing title act in his production of "Music-Land". The offering contains no patter, no claim to a plot, but is just what its name suggests, a tuneful offering of songs and dances, capably delivered by a capable cast.

Friedland acts as pianist and announcer for the turn, which features Lillian Berse, formerly star of William B. Friedland's "Theatricals". With Miss Berse is Phoebe Writtle, who dances gracefully and also is very attractive to the eye. She formerly played vaudeville with her sister under the billing of the White-side Sisters. Her dancing is mostly toe-work and possesses a lot of originality and novel steps.

Neal Mack is also programmed as one of the principals and sings in a high tenor that, sometimes, lapses into falsetto.

The chorus was programmed at the Alhambra where the act was reviewed by its members, including Peggy Carter, Marguerite Little, Mabel Allen, Billie Hanson, Victoria Mills, Mary Jennings, Viola Duval and Aileen Bucher.

These eight girls wear costumes with much have, and a lot of it is in Friedland's bank roll. And, after seeing them, one is convinced that it must have been a pretty dress. The best of them are worn in the medley of Friedland's old published hits, which were well remembered here and will be at other places.

Miss Berse delivered most of the new numbers of the offering. "Thanks," "I've got the Cutest Little Daddy" and one about a Gypsy Fortune Teller, will soon be as popular as "My Little Dream Girl" and some of the others which Friedland turned out with L. Wolfe Gilbert. "Music-Land" will draw many to see it.

WILLIE KARBE

THEATRE—Prospect's 125th St.
STYLE—Up-side-down acrobatic.
TIME—Fifteen minutes.
SETTING—Full stage.

Willie Karbe offered a routine of acrobatic stunts the majority of which were done standing on his head. "He went in off with a solid hit to his chest. He also has a number of stunts, such as being balanced by the Up-side-down. Millets. Among them, he stands on his head in mid-air on a swinging trapeze and does others that are just as sensational. He does not stall, but does work neatly and well. He is Karbe will draw any kind of a bill.

LOUIS STONE

THEATRE—Prospect's 125th St.
STYLE—Acrobatic Clog Dance.
TIME—Eight Minutes.
SETTING—Full stage.

Louis Stone presents a novelty in clog acts, by doing the clog in all sorts of queer positions. First he clogs in the usual manner of vaudeville performers, and then, suspending himself from a sort of trapeze, he clogs in a side position, using the wall as a dance floor. Next, he clogs standing on his head, using an improvised ceiling as a floor. He concludes the act by dangling, head downward, from a chandelier and keeping time with his feet. "The act is a novelty, but hardly classy enough for big time. It will, however, more than please a small time audience. H. J. G.

NEW ACTS AND REAPPEARANCES

MME. CROININ & CO.

THEATRE—Prospect's 125th Street.
STYLE—Variety Offering.
TIME—Twenty-five Minutes.
SETTING—Special, in Four.

Mme. Croinin has in her new offering, combined vocalism, dancing and electrical effects, into a pleasing act. Mack and Swan, a dancing team, assist her throughout. Mme. Croinin, who supplies the vocal numbers of the act, possesses a pleasing voice, which she uses to good advantage.

The act opens with an electrical effect in which Mme. Croinin, standing in the centre of a huge lantern, sings a number while two people, whose clothes are illuminated, dance in and out upon the stage. The scene changes so quickly at the conclusion of this number, that one wonders what has become of the lantern. A huge chocolate box is then introduced from which step forth a lovely young auburn haired miss, who sings a duet number. Following with a dance in which she is joined by a male partner.

Mme. Croinin then offers another number in which Mack and Swan offered a few modern steps. An acrobatic bit by a fourth member of the act follows, after which Mack and Swan offered a specialty dance, in which the man plays a violin throughout. Keeping time with his partner, and yet, not losing a single note upon the instrument. For a finish, all four of the members of the act appear, and, while Mme. Croinin sings and the acrobatic fellow does some contortion, Mack and Swan do a few steps.

The act is bound to please. Mack and Swan deserve especial commendation for their excellent work. Here is a team and an act that is worth watching. S. K.

GEORGE ALEXANDER

THEATRE—Prospect's 125th St.
STYLE—Tromp.
TIME—Twenty minutes.
SETTING—In one.

Although he was on as a trotter at his home, George Alexander is evidently an old-timer. No matter how old he is, he has quite a lot to go, before he can catch up with the age of the material he offered here.

Working as a Scotch tramp, Alexander opened with a song in an ordinary voice, told some poor gags, sang a mother lullaby and then rendered some parodies.

With his present act, Alexander will have it tough going at the hip houses. G. J. H.

CLARK SISTERS

THEATRE—Prospect's 125th St.
STYLE—Singing.
TIME—Twelve minutes.
SETTING—In one.

The Clark Sisters are two girls, who showed ability to handle better than most, the popular fashion, introduced at this house. One plays the piano and sings with the other, all of the numbers being in good taste. Their opening numbers lacked pep and the turn dragged. They seemed to have the act and with a few speedy numbers.

With a better routine of songs, all given to their abilities, the girls may have a chance. G. J. H.

CHALLIS AND LAMBERT

THEATRE—Greenpoint.
STYLE—Singing, Talking, Instrumental.
TIME—Fifteen Minutes.

For some reason or other, this act impresses one as having just come out of the cabarets. It is an ordinary boy and girl act that can only be lifted out of the rut by the installation of some new, live material.

The introductory song by the girl could be given a new lease on life, as could all of the other numbers except the "He's So Good To Me" song, and the concluding bit, while, by the way, goes exceedingly well with lovers of the fast dancing "shimmer".

Why not get some more comedy numbers for the young lady in the act? She displays ability as a comedienne in the "So Good To Me" song that could well be distributed throughout the act. The man plays his instruments rather well.

If the girl will look about them and change their act a bit, they could benefit themselves greatly, for the man has the ability, but lacks material. S. K.

BURNS AND FORAN

THEATRE—Prospect's 125th St.
STYLE—Dancers.
TIME—15 Minutes.
SETTING—In one.

Burns and Foran are good dancers, and, like most good dancers, their staging is classed as "not so good". Also their comedy ability is rather limited, so our advice to them is to stick to dancing. The boys are really clever dancers, and have arranged a good dance routine, but we cannot understand what ever induced them to attempt anything else. More of the fast work and less singing and comedy will pay them in the long run. S. K.

TRAVILLA GIRLS AND SEAL

THEATRE—Harlem Opera House.
STYLE—Diving.
TIME—Ten Minutes.
SETTING—Full (Special, Tank).

One young man, two girls and a seal constitute this act. The girls are well-formed and the young man has a good physique. Their routine consists of various kinds of dives, with the seal and also shows a remarkable ability to stay under water for quite a length of time. The turn does not lack for interest and thrills and should get plenty of work. G. J. H.

RIGDON DANCERS

THEATRE—Prospect's 125th St.
STYLE—Novelty Dance act.
TIME—Fourteen minutes.
SETTING—Full stage (special).

Carrying several special drops, four girls compose the Rigdon Dancers. One of the girls, who serves as an announcer, holds her work with the aid of a sign-board, which she holds and also shows a remarkable ability to stay under water for quite a length of time. The turn does not lack for interest and thrills and should get plenty of work. G. J. H.

The girls have arranged a classical routine of toe-dances in an excellent style and will serve as a relief from the more modern numbers. The settings are pretty and the dancing good. The girls should get plenty of bookings and find the going easy. G. J. H.

MISSES CORTEZ

THEATRE—Prospect's 125th St.
STYLE—Variety offering.
TIME—18 Minutes.
SETTING—Special Drop.

These girls without doubt greatly if they would inject a little more pep into their offering and put in a change of costumes, and several numbers in which they sing the songs of the different nationalities.

Their first in the English music hall team and their last in the French number they sang a British song, popular among the British troops, and an English number, concluding with a Jazz number. Next they illustrated the manner in which Honolulu put their music, following with an impression of how the French singers sang their own popular songs. They concluded with an impression of a dancing team singing a native number in what was supposed to be Chinese, and Hawaiian. This last has a very pronounced rickshaw effect in its favor. It is far far, the best thing in the act.

The girls should get another costume change, and a few more numbers with livelier ones. At present the act, while entertaining to a degree, disappoints, and is not living up to expectations. S. K.

EDWARDS AND O'NEIL

THEATRE—Prospect's 125th St.
STYLE—Singing, Talking, Dancing.
TIME—18 MINUTES.

Jack Edwards and his partner, Fay O'Neil, are a clever couple who combine singing, talking and dancing in an act that is very likely to prove a success. Miss O'Neil, who possesses good looks, is one of those girls that you take a liking to the minute you see her. They have a number of gags in which they poke fun at one another in a personal, though not offensive, manner. Miss O'Neil thrusts most of the sharp points and the way she does it is bound to bring laughs from most anyone. They also sing a number or two well and conclude with some dancing. While Edwards displays ability as an acrobatic stepper.

Miss O'Neil makes a change of costume, a side-splitting habit, in which she enters, to an abbreviated, though not at all shocking, gown, with a boy's uniform effect. Edwards wears a clever act. S. K.

VARDON AND FERRY

THEATRE—Prospect's 125th St.
STYLE—Singing Variety.
TIME—Three Minutes.
SETTING—In one.

The last time we saw this team was at Camp Roosevelt, Rotterdam, Holland. That was in June of this year.

At Prospect's Fifth Avenue, they are making their re-appearance on Broadway with a varied routine of songs, most of which are sung to the accompaniment of two freak-shaped stringed instruments which they play. They start with a topical song, go into a rag and then do a Scotch comedy number. An "Arkansas tango" comes next, which is good, as was probably the best hit in the act. The "Yellow ribbon" song which followed comes next, and is a good one. It was age; it sounded much funnier in the Y. M. C. A. over in Rotterdam.

The team is a good one. The two girls joined the duo and the trio closed with a "chicken" number that was the order of the day. They work hard and have mappy

STOCK NEWS

Circuit Rumors Renewed

by Rotary Companies

Week's News Contains Items which Have Again Started Rumor About Formation of Stock Company Circuit. Plan Looked Upon Favorably

The closing of several stock and repertoire companies which had been playing permanent stands, and the announcement of several of them that they would play a route, has revived the old rumor of a possible circuit of stock theatres. The revival of the rumor is not unusual, in view of the supporting data. The week's news of stock activities contains the following corroborating items on the strength of which the old rumors have been revived.

One of these items announces that A. J. Woods has organized a rotary stock

company which will play through six or seven towns in Indiana. Another announces that A. P. G. Gallo will retain one of the closing Howard stock companies to play a circuit, while his other vacant houses will return to the policy of regular road attractions. Andrew Gault has organized a musical cabaret which will play through a prescribed territory, appearing in a circuit of theatres. These are only a few of the items which go to support the fact that a circuit of stock theatres is being thought of.

McLEAN CO. PROSPERS

McLean, Ohio, Nov. 10.—The Pauline McLean Players, appearing at the Music Hall here under the management of Ed Clarke Lidey, has been doing capacity business, and Lidey reports his house sold out, in advance, for the production of "Good Gracious Annabelle," to produce November 17th.

DAMROTH OPENS BIG

Worcester, N. J., Nov. 8.—The Rath Hall Players, who opened its season here on Monday of this week, under the direction of George Damroth, with a top play a week policy, has scored a success and will remain indefinitely. In the company are: Jack Drell, Franklin Houser, George Johnson, Harry Deade, George Durnath, Jessie Brown, Jona Jacobs, Shirley Temple and Ruth Hall. Charles DeFries is scenic artist. Damroth wants to give several new plays their initial tryouts with his company here.

JOINS MILWAUKEE COMPANY
MILWAUKEE, Wis., Nov. 8.—The Shubert Stock Company, under the management of "Boss" Baileigh, has signed Donald Foster as juvenile. Foster left New York this week, and arrives here to open on Monday.

TWO SCRIPTS RELEASED

This week saw the release for stock of two new plays, the first of which is "The Girl Who Came Back," and the second, "The Woman He Bought," by Rudolph DeCordova, originally produced under the title of "John Hudson's Wife."

GLASGOW CLOSING IN TEXAS

El Paso, Tex., Nov. 8.—The J. D. Glasgow Company, recently released from the management of J. D. Glasgow, have been having a successful season at the Crawford theatre here, closed at the end of the week, and will organize a company that will tour a circuit of repertoire theatres.

"RENNANT" IS LIKED

"Rennant," recently released for stock purposes, has been booked for production at four theatres in different parts of the country. The companies are: The Fox Players, at the Lyric, Bridgeport, Conn.; White Players, Wilkes, Boston; Washington, Colonial Players, at the Colonial, Lawrence, Mass.; and the Jefferson Players, at the Jefferson, Portland, Maine.

CHICAGO NEWS

LEASE CASINO THEATRE

Golt and Galt have taken a lease on the Casino Theatre and have reopened the house with pictures and vaudeville. Golt and Galt, however, says Kaufman gave up their lease six months ago, having failed to put the theatre on a paying basis.

RICHARD HOFFMAN MARRIED

Richard Hoffman, former booking manager of the Western Vaudeville Managers Association and at present associated with the Coney Holmes agency, announced last week that he was married two weeks ago.

SHOWS ARE TO CHANGE

Among the attractions scheduled to reach Chicago this month are Nora Bayes to the Court Theatre on Nov. 16, replacing "Cappy Riches."

Fred Stone will revivify the Colonial theatre with "Jack O' Lantern" on Nov. 23. "39 East" will also arrive on the same date going into the Princess theatre for an extended stay.

"VELVET LADY" CLOSING

"The Velvet Lady" will close this week at the Colonial theatre after a stay of four weeks.

"THE BIG CHANCE" CLOSING

Shirley Nash is heretofore the play she has been acting under the title of "The Big Chance." She and the melodrama by Grant Morris and Willard Mack were to leave the Empire theatre here before "The Five Million" was booked there. But, now that the Bolton-Mandel is revived there, Miss Nash has been called in from the road and her play has been given its quietus.

BOLM REHEARSING HERE

Adolph Bolm, Russian dancer and producer, with ten players also danced in Chicago late this week. He will start work immediately on new productions which will be given this season by the Chicago Opera Association. The last time Bolm appeared before Chicago audiences was in 1916 when Diaghileff ballet first visited the city.

"DOC" COOK SAYS HIS RICH

Dr. Frederick A. Cook, vaudeville actor, lecturer, explorer and oil magnate, has returned to Chicago with a garn that reports him worth \$1,000,000, made in Texas oil investments. Cook is now said to be preparing a dash to the pole through the air. He is registered at the Auditorium Hotel. Q. Perry, former animal trainer well known in showdom, is reported also to be in on the oil deal, owning considerable shares in the Cook oil companies in Texas.

MARIE DRESSLER COMING IN

Marie Dressler is headed this way to sell management to offer to Chicago audiences a revival of "The Nightingale" production was produced at the Great Northern Hippodrome on Jan. 2, 1910.

SICK PERFORMERS RECOVERING

Jack McCarthy, of the South Macke, acrobat and dancer, underwent a serious operation and is reported as doing well at the American Hospital, under the care of Dr. Frank C. Stewart, the comedian, is making a slow recovery, following a serious operation.

Others at the Hospital reported to be doing well are Eddie DeLoe, singing star of the "Edison" (Mrs. George Harris); Mrs. Dorothy Adams, of the Buntingley Company, and George H. H. H.

READY TO OPEN

The Lincoln and the Starlight, which operate the Ziegfeld Theatre, have announced the opening of their new winter season at the Starlight Theatre, located at State and Congress streets, just out of the loop. The house will seat 1,200 persons in two floor affair. It will be booked from the offices of Jones, Linick and Schaefer, who operate McVickers and the Maitlo theatres.

I. A. T. S. SET BALL DATE

Members of local No. 2, I. A. T. S. E., will give their annual ball at the First Regiment Armory on Feb. 12, 1920. It will be termed the Theatrical Victory Ball and the reception committee will consist of members of the local who saw service in the great war. Robert Sanderson is the head of the Publicity department.

CENTRAL MUSIC HALL CLOSING

The Central Music Hall, which opened two weeks ago with "The Dream Song," closed Saturday night for lack of patronage. During the engagement of the company the house was crowded with paper. It is said that venture cost \$10,000.

NEW LOCAL PLAY COMING

"On Google, Be Careful," a new farce comedy by Ralph T. Ketterling and Louis Howard, under the management of Howard's direction in this city during the holidays.

SCHAEFER RETURNING

Sylvester Schaefer, who retired in 1914, when Germany went crazy, is returning to the stage. During the intervening accepted an engagement this week to be the feature of the State Lake vaudeville program.

CARTER IS A JURYMAN

The November Grand Jury, appointed here last week, should secure a number of thrills, due to the fact that Lincoln J. Carter, playwright, actor, actor and theatre owner, has been appointed as foreman of the body. Carter at one time was the country's king of melodrama.

ACROBATS IN COURT

A strange triangle became the center of interest in the court room of Judge James Donohue, on Friday when, as Italian barber, a female Danish acrobat and a German acrobat, each talking in their own language, endeavored to certify their innocence to charges preferred against them.

The lady acrobat, Mrs. Carl Heyn, had written numerous love letters to the barber. There was an argument between them and the result was that Mrs. Heyn had the barber arrested.

Following the arrest, the barber told the story of how they loved each other and the lady's letters to prove it. It was then shown the acrobatic husband, Carl Heyn, that his wife was making love to Chicago's old favorite. The judge fined the barber \$100.

SHAKESPEARE GOING BIG

Robert B. Mansell and his company has placed the Olympic Theatre in the limelight again, drawing tremendous crowds every night to Chicago's old favorite playhouse.

The business accomplished the first week of its season and is said to have broken the house records. It is the first draw attraction the Olympic has had in years. The company will pull as long as business warrants.

YONKERS DOING SPECIALS

The Forbes Players, at the Warburton, Yonkers, are giving a series of special productions, which commenced this week with "The Willow Tree," "The Tivvy," and "The Merchant of Venice." "Grumpy" and "The Willow Tree" have never been seen in Stock before.

LEWIS NO. 2 COMPANY OPENS

BOAVER, Va., Nov. 8.—The Jack Lewis number two company which has opened here is composed of the following: Grace Leonard, Frank Morris, Diana Grundin, Frederick Clayton, Dawn Frost, Hal Scott, Raymond Greenleaf. Lewis, himself, is in charge of affairs.

CONN. CO. DOES WELL

New Britain, Conn., Nov. 8.—The Lyceum Theatre Players, this city, have been doing "The Nest Egg" all week, with the following company: Dorothy Dickson, Charles Klyott, Margaret Leonard, Marion Coogan, Eugene Shakespeare, George Wellington, Jane Stuart, Dillon Deary, Hazel Stone, and Barrow LePage. W. C. Mason is in charge.

REVIVING "TESS"

GERMANTOWN, Pa., Nov. 8.—The Mae Desmond Players, at the Orpheum Theatre, this city, have been giving the revival of "Tess of the Storm Country" here, all week. This is the first of a series of revivals.

BLANEY OPENING WILKESBARR

WILKESBARR, Pa., Nov. 10.—The Blaney Players, who are to occupy the newly reconstructed and furnished Newblitt Theatre, here open tonight with "The Girl Who Came Back," as the attraction. The company is an exceptionally strong one, including: Edna Buckler, leading lady, Grace Young, second, Bessie Delany, ingenue, Helen Courtney, character, Victor Brown, leads, Mark Kent second, Aubrey Bosworth, juvenile, Harry Fletcher, comedian, and Howard Sperry, character. The company is under the direction of Samuel Godfrey and Edwin DeCoursey manager, while Vincent DeVitte is the scenic artist.

OPENING IN VIRGINIA

Hampton, Va., Nov. 8.—The Casey Players, who are to open at the Casey theatre, shortly at the Scott Theatre, under his personal direction, opening with "The Boat."

CLIPPER

Founded on 1833 by Frank Queen
Published by the
CLIPPER CORPORATION
Charles W. Vaughan, President
Frederick C. Miller, Treasurer
164 Broadway, New York
Telephone BRVAY 4-1115
WALTER VAUGHAN, EDITOR
PAUL C. SWANSON, MANAGER

New York, November 12, 1919.

Entered June 24, 1879, at the Post Office
at New York, N. Y., as second-
class matter, under the act of March 3, 1879.

POST OFFICE DEPARTMENT
NEW YORK, N. Y.
CLIPPER is issued every WEDNESDAY.

Subscription: One month on Monday at 5 P. M.

Extra: Three months, 12c. Canada and
foreign postage extra. Single copies will
be sent, postpaid, on receipt of 10 cents.

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A BIG STEP FORWARD

In the change that are daily coming
into modern life, perhaps none is more
astonishing than the recent announce-
ment of the directors of St. George's
Episcopal Church, New York, that it
will have actors read the scriptures in
the pulpit.

Following the services at this church
recently, David Bispham was asked to
read from the Scriptures and he
read such a dignified impressive and
at the same time, long in embryo, was determined
on. Hereafter, noted interpreters
of the roles of Shakespeare and other
classic authors will give readings of
the Bible to the congregations there.

This step will be a tremendous force
in relieving the mime finally and forever
of the popular but lamentably
questionable esteem in which he has
been held through many ages. Not so
long ago, even today in some spheres,
he has been held as an outcast, if not
literally, at least officially. By the
law of Great Britain, though a farce on
paper, to be an actor is to be vagrant.

By the Constitutional Precepts
of many churches, to be an actor is to
be a Pariah. A single decade ago, he
who trod the boards to earn his living
and his measure of passing fame was
necessary evil and as to be lawed
against.

Yet today, for the dignity of his call-
ing and for the respectability of the
community which he lives, he is to be
sided with the contented moralists, he
is to be aided by his peculiar power to
bring to the various fables a clearer,
more vivid and more convincing picture
of the good.

It has been a long fight, unfair, un-
settled, and for the moment, it is ap-
parently in a lull. But, as always,
when right wins, the victory has been
significant.

On both the small and big time,
the brilliant performance of late is fol-
lowing in the habit of inserting mislead-
ing statements in the programs of the
theatre to which they are appearing.
This is mostly true of acts billed as
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This is mostly true of acts billed as
"sensational divertissements" bubbling
with "hot" acts, a hundred times the
costs of the usual variety act, and by
the time the audience is also true of
the "hot" acts.

On both the small and big time,
the brilliant performance of late is fol-
lowing in the habit of inserting mislead-
ing statements in the programs of the
theatre to which they are appearing.
This is mostly true of acts billed as
"sensational divertissements" bubbling
with "hot" acts, a hundred times the
costs of the usual variety act, and by
the time the audience is also true of
the "hot" acts.

and "performers of marked ability" and
then fall to deliver the goods. All this
"bunk" is fed to an unsuspecting
audience, which has outgrown the
"bunk" of the "bunk."

Perhaps the best way to rid the va-
riety stage of this evil, would be for
performers to be required to appear
in theatrical papers concerning
their acts, for in most cases they will
read from the papers and in the
form of praise, at other times however
in the form of comment that could
be taken for either praise or abuse.
worthy of being described as "original,"
pretentious divertissement," etc.

EQUITY AND POLITICS

The recent meeting of the Actors'
Equity Association at the Hotel Astor,
discussed the organizations of the
theatre are becoming versatile and wide-
spread, what with official endorsement
of political candidates and plans for the
operation of theatres in competition
with the regular managers—all of
which makes one wonder what the
purpose of Equity really is.

We have been led to believe that the
equity men were organized essentially
for the purpose of looking after the
interests of its actor members. The
victory achieved by it in the recent
strike was won to a considerable
measure through the sympathy evinced
by the general public for the cause
espoused by the organization. And,
just as long as the actors' cause is the
cause of the general public, it will be
concerned with, it will continue to
maintain the sympathy and support of
the general public, as in its mem-
bership. But, if Equity becomes in-
volved in politics and other matter that
have to do with political conditions,
it will hardly survive the antagonism,
internal as well as external, that such
action will necessarily create.

The best evidence of this is the
pointed remarks addressed to the re-
vellers of the Equity strike. The man
who, in no uncertain language, objected
to the endorsement by the Equity of
candidate Underhill, then running for
Judge of the Supreme Court on the De-
mocratic ticket and who was defeated.
The political roles of its members, and
in any way whatsoever, or for any
reason, to use their powers to influence
the political roles of its members, and
that the A. E. A. consider any such ef-
fort on the part of its officers to be
entirely irrelevant to and outside the
bounds of their official duties."

Undoubtedly Miss Vale voiced the
sentiments of a number of other
Equity members, and the Association
should pause well before taking such a
step for any candidate whatsoever.
Then, too, this business of planning
to establish a booking office, running
commonly known as "baiting"
into the business of the managers in
general, can only tend to lead the or-
ganization toward the rocks. This is
an age of specialization and Equity can
no more delve into a variety of in-
terests than can the manager, without
losing its grip on the ostensible pur-
pose for which it was organized.

25 YEARS AGO

"Miss Sans Yew" was produced at
Albany, N. Y. with Kathryn Kidder,
Annette Cook, Harold Russell, James
K. Hackett and Marie Showell in the
cast.

Wm. A. Brady acquired "A Bowery
Girl."

Helen Bertram was with "The Little
Christopher Columbus Co."
Col. F. A. Brown was chairman of
the Arrangements Committee for the
Lillian Russell tour of New York
City and Elks, since 1870.

Protective Union pro-
tested against the importation of
chorus girls for the Lillian Russell Co.
tour.

"Up and Downside of Life" was pro-

Answers to Queries

F. H.—The New Strand Theatre in
Providence, R. I., opened on Decoration
Day, 1915.

Abc—"Adam Killjoy" was the va-
nderbilt play offered by Harry Hol-
man.

S. F.—The Jewel Sisters you have re-
ference to are Fanny and Nell Jewett.
We don't know where they are. The
other Jewel Sisters are Florence and
Evelyn Jewett, now appearing in va-
nderbilt.

F. H.—Joe Standish was the manager
of Mike Kelly's Barriquet in those
days.

Fred—"She's In Again" was pro-
duced by Ned Wayburn at the Gaiety
Theatre. It opened on May 17, 1915.
The play was written by Thomas J.
Gray and was in three acts.

Wig—Alan Dinshart and Com-
pany presented "The Meenest Man in
The World" in vaudeville.

A. P. L.—Get into communication
with one of the vaudeville agents. He
will arrange a trial performance for
you.

W. A. O'R.—Charles Keene is still in
vaudeville.

K. D.—Chauncy Olcott sang at the
Panama-Pacific Exposition.

N. H.—The Roy E. Fox Show was
struck by a windstorm in Lubbock,
Texas, on April 26, 1915.

E. G.—"The Mikado" was revived by
William A. Brady at the Forty-Eight
Street Theatre in 1915. It was
the evening of May 16, with De Wolf
Hopper and the Gilbert and Sullivan
Opera Company.

G. T. W.—"When I Strikes Home"
was a World Film released four years
ago. Muriel Outridge appeared in the
leading female role.

S. F. H.—Mercedes Desmore played
opposite Margaret Illington in "The
Lie."

W. S. L.—Mac Murray appeared with
Ed. Wynne in the "Polities of 1915."

A. L.—Frank Farson has been doing
a single fort for a few years. Don't know
where he is at present. The booking of-
fices should be able to tell you.

S. G. F.—Sophee Tucker is married
to Frank Westphal. Yes, both are per-
formers. She is now with the Shuberts.

D. C. H.—Whiting and Bart are in
vaudeville. Whiting is the man and
Bart is the woman in the act.

J. H. N.—McIntyre and Heath have
been together for forty odd years. Yes,
they rank as the oldest living minstrel
black face team.

X. G. B.—F. Keith is dead. The
bookings of the Keiths are in the
large cities of the country.

A. D. F.—The Frolics houses in New
York number about ten. Yes, they
play two bills a week.

G. G. R.—The George M. Cohan
Theatre is on Broadway, between 42nd
and 43rd Streets. It is the
largest in the neighborhood.

W. G. O.—Arthur Hays Sulzberger is
the son of the late Oscar Sulzberger.

G. G. H.—Kitty Gurdine is a pickan-
ny as was a stage actress, but not a
pickan.

RIALTO BATTLES

ENTER THE VILLAIN

Quotation from Francis Wilson's
Equity speech: "Individual contribu-
tions of \$200 or \$300, totaling in all
about \$300,000 would be needed yearly
in the running of our community
theatre. It is not a novel idea. At the
same time as the local authorities would see
the advantage of the theatre and as-
signed responsibility." Was he alluding
to the sheriff?

A FAIR VIEW

"Fair Helen" has closed for the time
being and is undergoing revision. But,
from this it is never to be other than
fair.

HE GUESSED IT

Flood Barker wants to know if the
"B. S. V. P." on the N. Y. A. invitations
to their formal dance stands for "Be-
served strictly for Vanderbilt Re-
formers."

SURE FIRE

This prohibition a reality performers
are sure to please with the restriction,
"The Place on the Bar Room Floor."
"Will bring back pleasant memories to
the audience."

FAMILIAR HEADLINES

Another Theatre for Times Square.
\$1,000,000 Picture Combines Formed.
Manager Fight.
Shakespeare To Be Revived.
Loew Extends Circuit.

YOUR CUE TO SMILE

At the billboard corner at the N. Y.
A. it is to have been very natural for
the performers to take their cues.

MAKE YOUR OWN FUN

A headline reads: "Remember
Abraham Lincoln." Well, the stage
is always looking for novelty.

FOR BETTER MORALS!

It is a good thing that the old
time vaudeville act, is reforming
a new item. Hadn't they better re-
form the sentence?

THE H. C. L.

We read that Frank Gerstin has lost
a \$5,000 suit. Golly, clothes cost a lot
these days!

A MODERN SCOTT

For a "that and a that,"
The collar high and a that,
The wooden shoe and a that,
Louis is Mann to be a that.

WILL THEY TAKE ENCORES?

If the church follows out its idea
of having actors step into the pulpit,
wonder if the congregation will be al-
lowed to applaud.

TO FAREE TOOT SWEET

It is a good thing to show in Paris,
"only for people who understand art,"
where critics are barred, will be our
call that we know where Sam Shipman
is going to take "First is Last" when it
leaves Broadway.

DRY WIT

One act that is here for a long run,
although the tempo is slow in the
offices is the Prohibition Act.

GOOD GAS—VERY FAR AND BETWEEN

"Girl Acts"—A Good excuse for a bunch
of acts to show most of their natural
scenery.

Great Bill—Tensely applied by press
agents to acts and songs.

Good Agent—As scarce as snuff with
a kick since July 1st.

Good Luck—As scarce as snuff with
a kick since July 1st.

General Manager—Another name for
the guy who next has to be the James.

LAND SAKES ALIVE!

Have patience. I got here jess as soon as I could.

Every artist
wanted
exclusive
singing
rights
to this
one.



Here's
Your
Copy



Your Copy and
Orchestrations Are Ready

The wonder novelty song

Words by
CLIFF BESS and
HOWARD JOHNSON

FRECKLES

Mus. by
WILTON AGER

He was just a
And the' he was the red-head pig-squid
He was worse than Peck's Bad Boy. And the
He said the yll-lage groo-ty
CHORUS
Freckles was the
He was the best of all boys and he put the blame
He would never be a little. When is school but just their
And the' his marks were low-er than his mark some-er
He mark was per-fect with the old bean blower. Pencil used to come
Freckles got to play his job. The way he had the village folks
It was a
And when the first of them
"Freckles"
He said, "I got the blame"
Copyright 1919 by LEO FEIST, Inc. 711 Seventh Ave. New York

Freckles
says: "You
better be up
and doing if
you don't want
the other party
to beat you to it."

LEO FEIST, Inc.

711 Seventh Avenue
New York City

A Song's Theme From the Palace Theatre

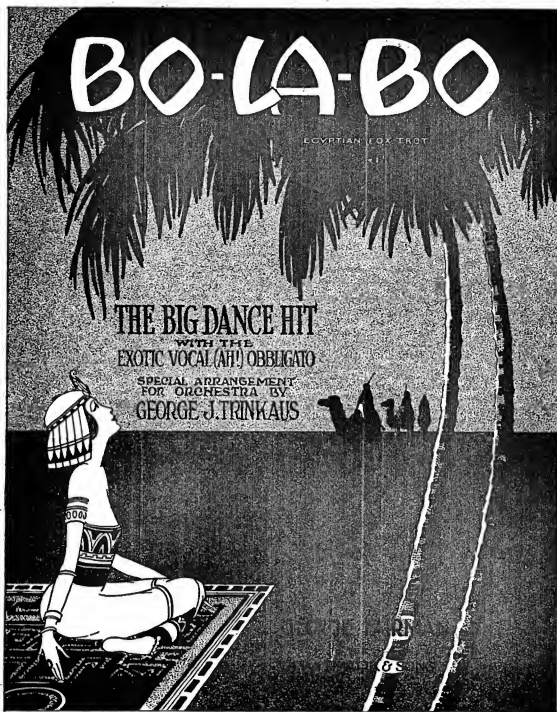
Next To the Columbia Theatre

BOSTON
181 Tremont Street
MINNEAPOLIS
Lynn Theatre Building
SEATTLE
301 Chislering Mall
NEW ORLEANS
19 Commerce St.
ST. LOUIS
Carnegie Building
CLEVELAND
Eaton's Building
BUFFALO
100 N. Main Street
INDIANAPOLIS
121 Randolph Avenue

CINCINNATI
710 1/2 Main Theatre Bldg.
ST. PAUL
314 Cambridge Building
SAN FRANCISCO
Palace Theatre Building
CHICAGO
Grand Opera House Bldg.
MILWAUKEE
Globe Theatre Building
DENVER
315 Broadway Ave.
TORONTO
50 York Street
KANSAS CITY
Quincy Theatre Building
LOS ANGELES
814 5th Street Building

Where or-i-en-tal breez-es blow. On our way

The Sensation



M. WITMARK & SONS
NEW YORK

CHORUS

Car-ry me to Cai-ro,

Bo

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Composers' Society Plans Big Membership Drive

Writers Forming Committees to Call on Publishers to Induce Them to Return to the Organization. \$105,000 in Treasury to Be Divided

A big meeting of the members of the American Society of Composers, Authors and Publishers was held last week at which definite plans for the launching of a big drive to secure more members and further the scope of the society were adopted.

A number of committees were formed to call upon publishers in an endeavor to get them back into the organization. The first of these committees was composed of the writers connected with the Waterson, Berlin & Snyder company. These are to call upon Mr. Waterson and prevail upon him, if possible to join the organization.

At present there is the treasury of the society over \$105,000, and some means of division of this sum has to be found. Just now any distribution of the funds is not practicable due to the

fact, that both the Broadway Music Corporation and the Waterson, Berlin & Snyder company have resigned from the organization. Their composers and writers however are still members and as their rights to a share of the money is vested in part with their respective publishers, any means of division of the money is obscure. This reason is one of the strong ones advanced as to the necessity of getting these well publishing houses back into the organization.

The members of the society are enthusiastic over the outlook and almost without exception predict that within five years the income which publishers are expected to receive from it will exceed that received from the phonograph companies and roll manufacturers.

MADELINE PROSS FEATURED

Madeline Pross, who is now on the road with Gus Hill's "Bringing Up Father" Co., is being featured in the piece and is scoring a hit at every performance with Richmond's new bellied Fox-Trot "In Your Arms." Miss Pross has met with much success in musical comedy and has played the lead in "Madeline Flood," as well as having played with many of the big time vaudeville acts. She is a fine performer, versatile and accomplished and has played leading roles in all kinds of productions ranging from dramatic stock to musical comedy.

KORNHEIMER SEES "IRENE"

Phil Kornheiser made a trip to Washington to see the opening performance of "Irene," the new James Montgomery, Joe McCarthy, Harry Tierney musical play which came to the Vanderbilt Theatre next Monday.

"SUNSHINE" LEADS IN SALES

In seven of the larger cities of the country the new Harry Von Tilzer song "Carolina Sunshine" is the leading seller. It is a high priced publication and is one of the biggest sellers ever published by the Tilzer house.

COMPOSERS MAKE ROLL

Lee Roberts, composer of "Smiles," "Patches" and other popular numbers, and Max Kortlander, composer of "Till Me," collaborated in playing the Q. R. S. roll of "In Your Arms." The combined efforts of the two composers are said should be a wonder in the roll line.

DELLON WITH THE BOWY

Haddon Dellon, formerly with the Gilbert & Friedman Co., is now connected with the professional department of the Broadway Corp.

HARRIS GETS BARTON SONG

Chas. K. Harris has secured the publication rights to the James Barton song "Come On, Come On," the song which the comedian sings in the first act of the "Passing Show of 1919" now playing at the "New Theatre." Harris and Eugene West are the writers of the number.

BILLIE SHAW WRITES LYRICS

Billie Shaw, the dancer, is writing the lyrics of a number of songs in collaboration with Jack Stern, composer of "Alcoholic Blues," "Tunkestan" and other songs. Miss Shaw has furnished the lyrics for six numbers which will be issued within the next few weeks.

NO EXCLUSIVE WORD RIGHTS

The proposed plan of the Aeolian Co. to sign up the exclusive word roll rights of a number of the music publishers went into the discard when the matter was taken up by members of the Music Publishers' Protective Association at a meeting last week.

Exclusive rights of the word rolls were looked upon with disfavor among all of the leading publishers and whether it be the Aeolian Co. or any other reproducing company, it is believed that it would not work out for the good of the music business at large.

The more of the Aeolian Co. in suggesting the plan is said to have been inspired by a move of another reproducing company to get the exclusive rights to the word roll of a few compositions. Fearing that this might spread to a big catalogue the Aeolian Co. is said to have started out on an exclusive tour of its own and felt out the various publishers.

The expression of the music publishers who discussed it however will doubtless discourage any further steps in that direction and it is reported that the concern already having the exclusive rights to a few numbers are willing to release them.

PRYOR HAS NEW MARCH

Arthur Pryor has composed a new march called "The American Legion." It was played for the first time in public on Tuesday at the Capitol Theatre by Pryor's band with the composer conducting.

VON TILZER SHOW FINISHED

Harry Von Tilzer has closed the musical score of a new piece upon which he has been working for several weeks. The "Passing Show" has been running this season in a prominent Broadway theatre.

BORNSTEIN IN THE WEAT

Ben Bornstein, of the Harry Von Tilzer Co., is making a trip through the middle west visiting the various branch offices of the firm in addition to calling upon the trade.

SHAPIRO MAKING ROLLS

Ted Shapiro, who has furnished the piano accompaniment for a number of big time vaudeville acts is now making player piano rolls. He has signed for the Imperial Co. of Chicago.

MIKE MORRIS ARRESTED

Mike Morris, the music man, was arrested on Saturday in a raid on a Forty-fifth street cigar store in which dice are frequently thrown for cigars and occasionally, so it is alleged, for higher stakes.

Quite a few people were present on Saturday and merry jests and vocal quips were passing back and forth to the accompaniment of clucking bones and snapping fingers when the police swooped down upon the place.

Mike Morris was all out of luck on Saturday and was one of the first to be taken into custody. He protested and explained but all to no avail for the surf officer placed him under arrest and in company with others took him up Broadway's busy thoroughfare to the 47th St. police station. Mike pulled his hat down over his eyes and looked out to the right or left, but in spite of this was recognized by several people of the music and theatrical world.

At the police station, the desk man took the names, addresses and business connections of Mike and his companions under arrest and held them for court trial according to the usual procedure in connection with such occurrences in fifty-fifth street and its accessories and misadventures.

At the Forty-fourth St. court on Sunday morning Magistrate Donohue after hearing the evidence of the policemen and the various defendants discharged them all.

REMICK REJOINS SOCIETY

Jerome H. Remick & Co. have rejoined the American Society of Composers, Authors and Publishers and in future all of the Remick compositions will be included in the catalogue of the society. None can be played for profit in public without consent of the society.

STERN SONGS AT STRAND

During the past week, the Strand Theatre orchestra has been repertory the Stern songs "Now I Know" and "You Didn't Want Me When You Had Me."

CHICAGO BOOSTS RENTS

The State Lake Publishing in Chicago, which is a member of music publishers have branch offices, has announced a one hundred per cent increase in the rental of offices for the year commencing May 1st, 1920. Office space in the windy city's theatrical district is always in scarce as it is along Broadway in New York for the same reason.

MAKINLEY SONG ON RECORDS

The Premier American Quartet, of phonograph fame, consisting of Billy Murray, Dave Delaney, Harold Chas. and John Young are busy these days. In addition to a concert tour around the country they are making records for the phonograph companies daily. "Floated Down to Cotton Town," a new song by the quartet, has been recorded by them for the Victor, Emerson, Pathé, and Vocalion companies.

"PAIS" A HIT IN FRISCO

"Pais" a recent production of Sherman Clay & Co.'s is one of the outstanding song hits in San Francisco and the musical comedy is doing big business. It is being produced by Gilbert Wells and Lynn Cowan and during the past week was featured at the California Theatre by Haines' orchestra. Dr. De Mottville's Tivoli orchestra and also by Jack Wise with a chorus of thirty girls with the Will Krog musical comedy at the Casino. Harry Hines, principal comedian with the Fanchon-Margalo "Let's Go" revue at the Orpheum is making a big hit with the song.

AKST WINS TOURNAIMENT

The songwriters' ballad tournament which ran last week at Delta's was won after much excitement by Harry Akst, the dark horse in the race.

Writers from almost every publishing house and a big crowd of musicmen witnessed the contest. Among those who made a try at the big prize was Halsey, Mohr, Bud De Grys, Lester Knutty, Harry Sentz, Grant Clarke, George F. Root, and others. Caesar and a half dozen more, all of whom were sure winners at the start.

An audience of several hundred charged and all the witnesses declare that it was the best show for the money in Frisco. There was a laugh with every shot.

Some big money changed hands on the match and all the favorites lost. Naturally the money that changed hands wasn't the heavy money of royalty title, but just the every day big money of the songwriter.

DREYER WRITES A NEW ONE

Sam Dreyer has just placed his latest effort "Irene" with the A. J. Stansby Music Co.

SULLIVAN WITH JACK MILLS

Gus Sullivan is now with the Jack Mills Inc. Co. and is in charge of the company's Boston office.

FEIST HAS BIG SELLERS

The Leo Feist catalogue contains many hits this season and in consequence thereof the shipping department of the house is rushed with business. The money that "I Know What It Means To Be Lonesome," "The Stamp," "Golden Key," "At the High Brown Babes Ball," "There's a Lot of Blue Eyes Mary Down in Maryland," and "By the Campfire."

DREW POST CELEBRATES

An entertainment and smoker, marking the sixtieth birthday of the late Rankin Drew Post of the American Legion, made up mostly of theatrical men, was held this week at the Chop House to celebrate the anniversary of the armistice. The evening was a most successful one and was given considerable color, most of the members appearing in uniform.

Raymond Hittman, master of ceremonies of the entertainment, which consisted of the Capital Theatre Beauties, Charles Brown, John Cuneo, Charles Juddell, Roy Atwell, Arthur Hurley, Cecil Crevelin, Clark Kingsley, and others. The affair was given by the Navy Glee Club Quartette, Ralph Navarra, Norman Sper, and a moving picture show of the armistice celebration.

The Armistice Night celebration of the post was in the hands of a committee consisting of the staff and James Loughborough. The entertainment was provided by Arthur Rankin, chairman of the entertainment committee.

PATCHES

By LEE S. ROBERTS

Composer of "SMILES"

"Back to Patches" Is Windy City's Battle Cry

Chicago Organizes Old Clothes Society to Swat High Cost of Clothing—Members Known by Song They Sing.

CHICAGO, Ill., Nov. 2.—This city is staging its way to shoddiness—patches, brand, colorful patches that members used to sew onto the long and shorts of childhood. And apparently Chicago likes it for the shoddiness—the shoddiness is loudest in the city. Chicago likes it so well that it is going to try it on New York and the rest of the country.

Chicagoans are no longer started when they hear a man humming as he walks along the street or bends over his office desk:

I'd give up every other toy,
To be once more that barefoot boy,
A-wearing patches, patches, as I used to do.

Thereby hangs a tale. They only smile in sympathy and understanding—they know the Chicago Old Clothes Society, the constitution and by-laws of which state that its purpose is to wail the old high cost of living by cutting out clothes—that is, new clothes. The society's membership, which is nearing the 1,000 mark, took Herbert Hoover's advice about buying the high cost of clothing by refusing to buy any for a year and then they met with popular approval, especially after it adopted its rallying cry the word "Patchel" and then went by adopting as its official song "Patches," written by Lee S. Roberts, author of "Smiles" and a former Chicagoan now living in New York. Roberts dedicated his song to the society with "verbal violence and conservatism."

New York May Follow.

Mr. Roberts added in a letter, "The Chicago man, I am naturally keen for anything Chicago does, and it is very gratifying to note that you are the first in this country to adopt such a sensible plan, but—don't forget that it may save you one better."

Thomas J. Courtney, president of the society, and its attitude of the Chicago city clerk's office, was one of the founders of the organization. He is strong for wearing patches to the end of the world and the music of harmony of the winds and the music of "Patches" among all the employees of the City Hall with the music.

When a taxpayer goes to the municipal building to pay his taxes he is greeted with the snappy aria on now played with the snappy where it will do the best to good.

"New York" is interested. Mr. Courtney add to-day, "I know, because we have received letters inquiring about our society. In fact, we have received requests for information from all over the country and it won't be long before branches of our organization will be established in other cities."

"Then watch for the strains and signs of 'Patches' in your own town and watch the cost of clothing go down."

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A Hint to Performers and Orchestras

Send for orchestration in any key—FREE

Published by G. SCHIRMER 3 East 43d St., N.Y.

REGINALD BARLOW has been engaged by Mrs. William R. Harris for the part of "Man A Man's Man."

PHOEBE FOSTER will have the leading role in "Three's a Crowd."

YERA MICHELENA and Donald Gibson have been engaged by Harry Morosco for "Merry Mary Brown."

GREEN AND SPAN have been booked out of Boston for the balance of the Keith time.

BEN HARRISON, of Ben Harrison & Mable Burr, has been engaged by Gusmet & Gert to play the Harry Fox part with the Dolly Sisters in "On Look." Miss Burr leaves for her home in Birmingham, England, shortly.

MME. CARRO, GREENE and Co. opened at the Great Northern Hippodrome, Chicago, last week, making their first appearance in vaudeville. Green formerly appeared in Grand Opera.

WILL REED DUNBOY has been appointed publicity director for the Central Music Hall, Chicago.

BERTHEA KALISH, who has been visiting her home in England, has just returned.

TRIXIE FRIGANZA, while playing in San Francisco in the new vaudeville "Four Mann", was the guest of the Advertising Club at a banquet.

E. D. PRICE, manager of the Alcazar Theatre, San Francisco, and his wife are making a four weeks' tour of Southern California, combining business and pleasure.

E. G. WOODS has been placed in charge of the Rainbow Lane at the Fairmont Hotel, San Francisco.

EDNA MAY OLIVER and Ned Sparks have been engaged by Harry Wardell for a new Victor Herbert play.

OLIVER YOUNG and April have been engaged to produce several novelty effects in "The Dream Girl," a forthcoming K. and E. production which Edgar McGregor will stage.

GRACE TREMONT, who has been doing a vaudeville act with Berth Bernard, announces that they have dissolved partnership.

HAZEL JOELIN is doing a double singing, talking and dancing act with a male partner under the name of Joslyn and Sheldon.

ROSE KLINE, of the vaudeville team of Kline and Fraser, will soon appear in a single now being specially written for her.

MACEY HARIAM has been engaged for "When A Man's A Man."

RAY MILLER'S Black and White Melody Boys have been signed by Ed Wynn for his carnival.

BETH MILLER confirmed the report last week that she has been secretly married for a month to a tenor, formerly with the Scotti Grand Opera Company.

HELEN BOLTON and George Triebert have been engaged by Harry Wardell from his new Victor Herbert musical play now in rehearsal.

JOE CAPELLO has been engaged as musical director for the Wilbur Mack act in vaudeville.

CURTNEY ENGLISH has been added to the cast of "Merry Mary Brown."

WARNER BAXTER has been added to the cast of "Seven Miles to Arden."

ABOUT YOU!! AND YOU!! AND YOU!!

CHARLES WRIGHT and Beth Franklin have been engaged by Oliver Morosco for roles in "Larger Longer Letty."

RIDDLE GOLD has been engaged as pianist for the James Cheney act.

WALLIS CLARK has been signed for an important part in "Seven Miles to Arden", by Oliver Morosco.

SARAH ELIZABETH REYNOLDS has been engaged for a part in "The Lifting of the Mask", a forthcoming Shubert production.

MARGOT LEARASS, a Norwegian girl, recently married to Evan Tarasoff, has been engaged as premiere danseuse for the Chicago Grand Opera Company.

HAROLD HEATON has written a play called "The Second Generation" which the Shuberts have accepted for production.

ROLLO PETERS leaves the Theatre Guild on November 15, to get ready for a business venture in London.

OTTO HARRACK has just completed a new play called "Ready to Occupy."

GEORGE FREDERICK is manager of the new Elsie Jans has revue.

WALTER ROSENBERG, it became known last week, has changed his name to that of Walter Reade and will, hereafter, be known by the latter.

JANE COWL will appear in the leading role of the Gateway latest production, "Smile Through."

PHILIP HARKER, the English scene artist, who is to design the scenery for "Aphrodite", arrived in this country last week.

LADY MAXWELL-WILSHIRE, an English actress engaged for Oscar Archer's new play "Meca", arrived in this country last Monday.

LYN OVERMAN and Ben Mulvey have been engaged by Oliver Morosco for his new musical production "Merry Mary Brown."

JAMES K. HACKETT has been engaged by the Theatre Guild for the leading role in "The Rise of Silas Lapham."

MILT COLLINS has an entirely new monologue for vaudeville, written for him by Aaron Hoffman.

W. W. BAGLEY, assistant treasurer of the Radio and Rivoli has a new baby girl at his house.

IRVING DEAKIN has been engaged as press representative for the new Elsie Jans show.

Mrs. VIOLET BESSON, former vaudeville headliner, has been selected by Robert McLaughlin for the feature role in "The Eternal Magdalen," to be presented in London early next year and has sailed for Europe.

ESTHER WALKER has joined the cast of "Hello Alexander."

HOWARD E. ROBERTS has filed a petition in bankruptcy with liabilities of \$825 and no assets.

J. H. MATYER, formerly dramatic editor of the Cincinnati Commercial Tribune, is new director of exploitation for the Universal Film Co.

NORMAN TREVOR will recast "Toby's Boy" as soon as he has opened as leading man with Ellie Burke in Caesar's Wife.

HARRY S. JACOBSTEIN, who has been manager of the Astor Theatre, is deservingly the theatrical business for that of real Estate.

CHARLES DILLINGHAM has been elected chairman of the entertainment committee for the American Legion's gala performance, to be held at the Hippodrome Dec. 25.

GILDA GRAY, who was in the Shubert Gaieties of 1919, now playing in Boston, was withdrawn from the cast last Monday and has gone into another Shubert Show.

WILLIAM CARL has completed casting for Bruce Reynolds' new play, "Lifting the Mask," which will go into rehearsal next week.

MABEL WITHEBE has signed a long term contract with John Cort. She is now appearing in "Just a Minute."

HARRY WELSH and SAN GREEN, with "The Politics of the Day," while playing Boston put on their vaudeville act in two of the variety houses there.

HALLIE MANNING, of Billy Brock's new vaudeville act, was married last Thursday to Gordon MacNichol, Blanche River, son.

WILL H. SMITH has signed with Oliver Morosco to become general director of all his musical plays.

GEORGE MOSER has transferred his activities from Famous Players-Lasky to Goldwyn.

ELSIJE JANS, Creese and Dane, George Trent and Ellen Tate, Varden and Perry, Stella Hoban, Happy McNulty and Ray Walker appeared in the Over-Seas Show given at the Elk's Club last Sunday night.

GRACE GEORGE will appear in the leading role of Sir Arthur Wing Pinero's new play, "Getting Ready," soon to be produced. Darie Sawyer also will have a principal part.

WARDA HOWARD sailed for the Orient last week to head a stock company which will play American successes in China and Japan.

SINNEY TAYLOR has returned to New York after two years in the West. He is in vaudeville with a sketch entitled, "A Thousand Dollars."

MAE WHITEHEAD, after an illness of more than a year, soon will join her former partner, Dick Knowles, in a new vaudeville act.

ANNA CHAPLIN, prima donna of the Kewpie Dolls, was tendered four parties in Newark during her engagement at the Gayety theatre.

GRACE KEESON, for several seasons of the Winter Garden theatres, has been made a principal.

DANNY MARIE has hurt last week while playing in Chicago at the Palace. She lost her grip on the rings, while working.

THURSTON HALL, Frank De Noble, Fred Carroll and Dick Packard have been added to the cast of Oliver Morosco's new production, "Merry Mary Brown."

HENRY NEEDLES, formerly manager of the Strand Bridgeport, Conn., is new manager of the Regent, New York, Conn.

JOHN POLLOCK was elected to the office of Mayor of Leontia, N. J., last Tuesday.

AL SANDERS, former wine agent but actor, joined the cast of "Hilkey Koo" Monday night.

WARNER BAXTER and Winifred Bryson will be seen in "Seven Miles to Arden."

ALICE CLAYTON, actress, of 205 West 150th Street, was before Magistrate Keesendorfer of the Jamaica Court Friday for speeding. Sentence was suspended.

ESTHER WALKER has joined the cast of "Hello Alexander." She opened with this show, was transferred to "Monte Christo; Jr."

AUGUSTIN DUNCAN is staging "When a Man's a Man," which Mrs. Henry H. Harris is producing. He formerly was an important figure in the Theatre Guild.

JESSICA BROWN is to have a role in the new Victor Herbert opera, which Harry Wardell is to produce.

VERNON STILES, the tenor, starts a vaudeville tour this week at the Orpheum in St. Louis.

THE MOSCOW BROTHERS have decided to quit the vaudeville act. Louie will continue in vaudeville and Charles will go into business.

CHARLES LEORA, an acrobat, was injured as the result of a fall while working at a Pantheon in Portland, Oregon, last week.

PAUL R. STONE, formerly of the vaudeville act of Paul and Marion Stone, is now doing publicity for the Moffet Studios in Chicago.

A. O. BROWN, manager of the Playhouse, has returned to the theatre after a week's absence caused by tonsillitis.

JAMES WILKINSETT, the vaudeville agent, is recovering from an attack of influenza in Lakewood.

MR. and MRS. NICHOLAS KOVAC received a baby girl at their home in Baltimore recently.

MOLLIE DORN, one of the Dorn Sisters, was married to A. L. Heller, a non-professional, in St. Louis recently.

JIMMIE O'DAY, formerly with the Primrose Musical, has been discharged from the San Francisco hospital and will open soon in a new act.

J. ELWOOD, juvenile with the second "Take It From Me" company, is recovering from an operation for appendicitis.

J. M. SIMONS, of the Central Theatre Trust factory, was married last week to Helen Elizabeth Biegmans in Philadelphia.

FRED SPEARE and his act, "Everyman's Sister," has been booked for a tour of Australia, opening in Sydney.

HARRY WYSTER, formerly assistant to Will H. Page in Connecticut & Gert, is now ahead of the Southern company of "Ten For Three."

FRED SPEARE and his act, "Everyman's Sister," has been booked for a tour of Australia, opening in Sydney.

GEORGE STONE and "Ondine" Richards have been signed to play the leading roles in the production of "The Red-Headed Boy" by Arthur Lyons and Max Rudnick.

HENRY NEEDLES, formerly manager of the Strand Bridgeport, Conn., is new manager of the Regent, New York, Conn.

HARRY VON TILZER'S

RUNAWAY YEAR, THE SAME OLD LUCKY HOUSE FOR ACTORS
NOTHING BUT HITS

BETTER THAN "I WANT A DOLL" A CINCH HIT

Lyric By Andrew B. Sterling

Music By Harry Von Tilzer

THEY'RE ALL SWEETIES

MALE AND FEMALE VERSIONS
DOUBLES FOR TWO MEN OR TWO GIRLS
LOTS OF EXTRA CHORUSES

BEAUTIFUL OBLIGATO FOR HIGH CLASS SINGERS
YOU WILL HEAR IT EVERYWHERE
CAROLINA SUNSHINE

WONDERFUL WAITS FOR ORCHESTRAS AND BANDS
BEAUTIFUL DUET FOR SINGERS
CAROLINA SUNSHINE

The Most Beautiful
Irish Ballad in the Market

EVERY TEAR IS A SMILE IN AN IRISHMAN'S HEART

Lyric by Dan Sullivan
Music by Monte Carlo and
Alma M. Sanders



I AIN'T 'EN
GOT'EN NO TIME
TO HAVE THE BLUES

A Great Harmony Song
A Great Patter Chorus

BEAUTIFUL SPOTLIGHT SONG
GREAT FOR QUINETTE
CAROLINA SUNSHINE

SONG AND INSTRUMENTAL
GREAT FOR DUO ACTS
CAROLINA SUNSHINE

AN OVERNIGHT HIT

WHOA JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

A Song Full Of Laughs, Up To The Minute

By Andrew B. Sterling and Harry Von Tilzer

VAN & Schenck's Big Hit
OPEN UP THE GOLDEN GATES TO
DIXIE LAND

Lyric by J. L. Vollen

Still Going Big
SOMEBODY'S WAITING FOR
SOMEONE

This Ballad will Never Die

A Riot of Laughs
WHEN MARIUTCH MAKES DA SHIMMIE
SHE WAB

The Best Italian Song in Years By Sterling & Von Tilzer

Better than, Says I to Myself
SURE AND IT'S ME THAT
KNOWS

This is Some Real Irish Song

HARRY VON TILZER MUSIC PUBLISHING COMPANY, 222 West 46th Street, N. Y. City

BEN BORNSTEIN, Gen. Mgr.

MURRAY BLOOM, Pro. Mgr.

Chicago: EDDIE LEWIS, Mgr.

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Boston: BILLY HARRISON, Mgr.

STATE LAKE BLDG.

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220 TREMONT ST.

KATH'S THEATRE BLDG.

San Francisco: CARL LAMONT, Mgr., Pantages Bldg.

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NEW YORK CITY.

Riverside—Fetter & Hartwell—Kinton
Fry—Gullagher & Bailey—Winton
Colony—Velleitias Leopards—Harry
Cohen—Harry Harty & Co.—Hers
Amblers—Mabel Duff & Co.—Hers
Gates—Guy Vore & Co.—Once
Upon A Time—Hudson & Co.—Hers
Hanson
Hanson—J. & Glee Club—Clinton &
Reynolds—Maxine Bros & Bobby—Joe Lau
re—Alman & Nalson—Hers—Hers
Rogers & Richards—Killean & Dore
Buckwick—Page, Hack & Mack—Mc
Kay & Ardline—Ogo

Phonum Plate—Dufty
Phonum Plate—Dufty
Phonum Plate—Dufty
Phonum Plate—Dufty

BALTIMORE
Maynard—Moran & Wiser—Hunting &
Pond & Kirkland—Stevens—Dave Roth
Mabel McGee & Co.—Wish Wynn
Ruggell

BOSTON
Keith's—Chimada—Lucy Bruch
Mullen & Frances—Baltham Brown
Ramsell & Doyle—Clare & Atwood
Matin & Webb—The "Cat" Geo. Xos
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BUFFALO
Shea—Belle Baker—Fletcher & Vance
Lain Varvare—Fenton & Field—J. &
Edward & Co.—Hers—Hers—Hers
Tyl—Arco Bros

CLEVELAND
Hippo—Gard Johnson—Frances Kenna
Gordon—Sebastian & Co.—The Mc
Ruth—Dish

CINCINNATI
Keith's—Vera Sabine & Co.—Jack Inglis
Frank Gordon—Steele & Austin—Olympia
Dress—Jas Samuel

COLUMBUS
Keith's—Mory Howard & Co.—Edwin
George—Dickinson & Deaton—O'Neill &
Hamm Lebeart—Hers—Hers—Hers

DAYTON
Keith's—The Niagara—Cowan & Cowan
Marla Lee—Lohas & Sterling—Alexander
Gardle—Belle & Co.—Fowers &
Wallace

DETROIT
Temple—Alan Rogers—Fry—Fitz
Shirley—Vittorio & Georgette—Cervo—Swor
Buck—Chaslon & Bros

ELIE
Colonial—Hindley—Brooks—J. R. Johnson
Colonial—Mrs. J. Barry—Walker
Belle—Lain & Co.—Hers—Hers—Hers

GRAND RAPIDS
Empress—Myrtle—Jas. Dunn—Ashley
& Dietrich—American Ace—Francis &
Overhol

HAMILTON
Keith's—Gruber's—Hers—Jugoslav Nel
son & E. A. Hamilton—Quincy & Jackie &
Belle—Hers—Hers—Hers

INDIANAPOLIS
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Emmet De Vay & Co.—Hugh Herbert & Co.
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VAUDEVILLE BALLS

For Next Week

WASHINGTON

Keith's—Imhof—O'Connor—Co—Alice
Laidlaw—Crawford & Broder—Gaudin's
Reilly—Beth Burt & Co. The Levonia

WILMINGTON
Garrick—Chaslon—Hers—Hers—Hers
Hampton & Blake—Sherwin Kelly—Mar
tine—Hers—Hers—Hers—Hers—Hers

CHICAGO
Palace—Gibson—Parrell—Oliver & Old
Sullivan—Phillips—Patricola & Myers—
Rettig Rempe & Co.—Andrew Mac
Fink's Mules—Hawahwa Jope

CALGARY
Orpheum—Hysms & Melvire—Jas. H.
Cullen—Fox & Co.—Watts—Hawley
—Cartmell & Harris—Rigoleto Bros.

DENVER
Orpheum—Mm. Ellis Co.—Parrell—Tay
lor & Co.—Hers—Hers—Hers—Hers—Hers

DES MOINES
Orpheum—Geo. Edwards Co.—Will Ma
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Mullen & Frances—Baltham Brown
Ramsell & Doyle—Clare & Atwood

CLEVELAND
Liberty—Hill—Hers—Hers—Hers
Hyman Adair—Langdon & Smith
Scanlon, DeLo

DETROIT
Colwell—Arnold—Scott & Chutle
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AT THE CAPITOL

Will
Crutchfield

AT B. F. KEITH'S RIVERSIDE THEATRE

This Week (Nov. 10)

Arthur Lawrason

PRESENTS

GRACE NELSON

AMERICAN MADE PRIMA DONNA

In a Repertoire of Songs

Robert Braine at the Piano

THE "HIGH COST OF LIVING" SONG HIT!

"It's enough to make you holler, what they give you for a dollar, so"

I'm Going to **ARIZONA** in the Morning

JUST OFF THE PRESS — SEND FOR PROF. COPY TODAY!

Lyric By
James M. Reilly,
Writer of
"Hello Central, Give Me France," etc.

Also "SKY-DOO," "DREAMS OF YOU,"
"IKEY," "WEDDING DAY," "AREO-
PLANE," "COME ALONG," etc.

Send for professional copies and orchestrations

Music By
Shafter Howard,
Writer of
New York American Prize Song, etc.

Published by

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SAN FRANCISCO, CAL.

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THE ONLY ACT OF IT'S KIND

Beautiful, Fascinating and Wonderful

All Special Settings

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MUSICAL COMEDY, BURLESQUE AND TABS

Apply Room 308, Strand Building, Third Floor, Broadway and 47th Street, N. Y. City

NAN SANDELL

DANCING SOUBRETTE

JACK REID'S "RECORD BREAKERS"

WANTED

DRAMATIC STOCK PEOPLE

HIGH CLASS PRODUCTIONS WITH BEST TALENT

SEND PHOTOS—TO BE RETURNED

Ruth Robinson: Wire
F. J. O'DONNELL, Mgr.

NATIONAL THEATRE, CHICAGO, ILL.

NOTE: People who have not played Chicago, will be given preference

FORD & CUNNINGHAM

IN
VAUDEVILLE

IN
A LAUGH, A TUNE, A STEP

DIRECTION—LEO FITZGERALD

FRED ELLIOT

— BROOM STICK —

A Clean Sweep in One

Thanks to
HORWITZ & KRAUS

Booked Solid

Mlle. MARGUERITE AND FRANK GILL

Continental Artistic Dancers Specially Featured with **ROONEY and BENT**
New Act "RINGS OF SMOKE"

Now at **KEITH'S PALACE THEATRE**

Fred Wallace & Co.

"FROM NOW ON"

Up-To-Date Satire

American Theatre Nov. 10, 11, 12

Direction **MARK LEVY**

3. ROEHR'S

The Whirling Wheels of Death

In the Triple Revolving Cycling Sensation

THE LATEST INVENTION

By CHAS. ARTHUR ROEHR

ROSE

WESLEY

KLINE AND FAZER

Song and Talkology

JIMMIE

EDITH

DWYER & MAYE

WORKING

COFFMAN AND CARROLL

"THE PORTER'S TROUBLE"

ARTMUSIC, INC.

145 WEST 45TH STREET

NEW YORK CITY

AN INSPIRATION FROM THE FOUNTAIN OF MELODY

When You're

Alone

The haunting melody that you have been hearing everywhere

This Week Headlining at B. F. Keith's Alhambra Theater

Anatol Friedland

Songland's Favorite Composer

in "MUSICLAND OF 1919"

With Lillian Berse

Assisted by Phoebe Whiteside and Neal Mack

And a Keyboard of Beautiful Notes

Including Peggy Carter, Marguerite Little, Mabel Allen, Billy Hanson,

Victoria Miles, Mary Jennings, Viola Duval, and Aileen Bucher

In a De Luxe Revue of Mirth, Melodie and Dance

Headlining at B. F. Keith's Palace Next Week

BURLESQUE NEWS

(Continued from Page 15 and on 31)

RAISE HOWARD GUARANTEE
George E. Lochrop, Jr., manager of the Howard, Boston, was a visitor in New York for several days last week. On Saturday he was one of the Harvard graduates at the Harvard-Princeton game. While here he closed several deals affecting his house.

The most important of these was that the Howard has raised the guarantee for shows from \$1,000 to \$15,000. This goes into effect this week with the "Broadway Belles," and will be welcome news to the show owners on the circuit, as the former guarantee, which has been in effect for years, hardly covered expenses. Lochrop has a contract with the American Circuit for the former guarantee and did not have to advance it, but did so of his own free will.

DONOHUE REPLACES BAUER

Chicago, Ill., Nov. 10.—Chas. Donohue has replaced Dick Bauer as manager of the Star and Garter Theatre, this city. He starts today.

Donohue has been manager of Jack Ried's "Record Breakers" the last two seasons and closed with that show last Saturday at the Olympic, New York. Ried released him at the request of Sam A. Scribner, general manager of the Columbia Amusement Company. Jim Heron, Ried's agent, will manage the show.

"PEEK-A-BOO" NOW AT COLUMBIA, BETTER THAN WHEN HERE BEFORE

Jan Bedini's "Peek-A-Boo," just as refreshing as it was when it opened the run at the Columbia last Summer, is again at that house this week. The show to our way of thinking, is better now than when we saw it last. It looked Monday afternoon, though it had just opened.

Bobby Clark and Paul McCullough are again the featured comedians, although they left the show for a short while after the Summer run. But those who have preceded them, evidently, could not fill the bill. In fact, we don't see how they could. Had the show come along without Clark and McCullough, they surely would have been missed.

These boys have changed their makeup to a neat and cleaner one, although still doing their original characters. Their clothes are also much neater than before and McCullough has discarded the misfit suits entirely.

Clark, with his familiar clear and funny manner, is one of our best comedians, and is happily assisted by McCullough who handles his own style of comedy admirably. They make a great team.

The Kelso Brothers is another team that stands out in this offering. Harry is doing a scenic comedy part. He seems to improve each time we see him and is working with a wig now. It is one of those fellows who is naturally

Joe is doing straight. This young man is a fast supporting chap with a good stage presence, who fits in nicely.

Harry Wilde, who is doing a rube, and prettys the role well.

Ben Fienonell is doing a French count, while Joe Reilly and Chas. Knapp are doing bits, all doing very nicely.

Frankie James, who has just rejoined the company, sang well and rendered her part for scores. Her costumes are pretty and she reads lines carefully.

There are two sourests with the show. May Myers, a shapely and pretty little Miss with lots of personality, who favors with her work. She looks pretty and wears dainty and attractive dresses. She did well with her numbers.

Emmy Burdier, a fat, her French person is the other. She has a pleasing way of working and was liked. Her dresses are very becoming.

Ruth Drew led several numbers successfully and looked well.

She showed about the same as when we saw it before except for a few changes. Clark and McCullough have injected some new material that is amusing and sure fire stuff.

The comedy band of Clark, McCullough, Harry Kelso and Wilde, repeated its former success.

Miss James offered a good singing number, in which she showed us how to put a number over.

The wedding scene was well staged and proved one of the big numbers of the afternoon.

The "magic" bit in one, as offered by Clark, McCullough and Joe Kelso, was a success and worked into a great comedy scene. It was well done.

In the circus scene, the Balzer girls, offered a clever strong saw act. The Seven Musical Sisters also appeared in this scene, offering several fast numbers.

Harry Kelso, on a rolling globe, did some juggling, which was followed by the Finto Troupe of acrobats, performing a lot of tricks. It made a fine laughing situation.

The "Peek-A-Boo" Trio, Wilde, Reilly and McCullough, did a good number in one, pleased. The boys made a good comedy act and numbers that pleased them.

The "Roulette" scene was artistically staged. Miss Burdier was in it. Her work was good. The number pleased, and McCullough added a touch of comedy to it.

A fast club swinging specialty was offered by the Kelso Brothers in which they did some dancing and had a dog on a table. It is one of the best acts of its kind we have seen.

There are many more specialties in the show, including one by Clark and McCullough that went over big.

"Peek-A-Boo" is a great entertainment and a credit to burlesque. It has been well staged and has a fine cast. It's full of pep and moves so fast that no time is lost in the show. It is certainly remarkable when one considers that many more shows have been offered to drag out their running time. It's a 100 per cent show all the way. Sid.

IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

JANEMAY

SOUBRETTE

SECOND SEASON

MAIDS OF AMERICA

HAZELLE LORRAINE

INGENUE

SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS, ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

LOUISE PEARSON

PRIMA DONNA

MINSKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN

DOING STRAIGHT

WITH SAM HOWE'S SPORT GIRLS

JIM CCAULEY

DOING RUBE AGAIN

THIS SEASON WITH SAM HOWE'S SPORT GIRLS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO

WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet Swatle Girls" Coming Up One Run at a Time

JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

HARRY MORRISON

JUVENILE

BEN WELCH REVUE

CLARE WALKER

PRIMA DONNA

FRENCH FROLICS

BOBBY BURCH

DOING STRAIGHT

FRENCH FROLICS

MARTHA RICHARDS

INGENUE

Rose Sydell's London Belles

ED. JORDAN

LEW KELLY says I'm a good black face comedian. What do you think?

LEW KELLY SHOW

AL RAYCOB

DOING STRAIGHT

STROUSE and FRANKLYN'S ROUND THE TOWN

BERTHA STARTZMAN

SOUBRETTE

CABARET GIRLS

STEVE PAUL

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES



Actresses have smooth soft skin!

McK & R Albolene not only removes grease-paint in a jiffy, but it leaves the skin as soft and smooth as a baby's.

In 1 and 2 ounce tubes for the make-up box, and half-pound and pound cans for the dressing table.

Insist on McK & R Albolene at your druggist's or dealer's. A post card brings a free sample.

McK & R ALBOLENE

McKESSON & ROBBINS, INC.
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ESTABLISHED 1833 NEW YORK

Large List New, Professional and Amateur Vaudeville Act, Stage, Musical, Minstrel, Jokes, Hand Puppets, Comedies, Folk Dances, Musical Numbers, Recitations, Diablos, Special Entertainments, Spectaculars, Modern Songs, Shadow Plays, Tinklers, Drums, Wires, Bands, Green Paints and T. & DENISON & CO., DEPT. 17, CHICAGO.

Learn Vaudeville Acting

Frederic LaDelle, 312a St. 272, Jackson, Mich.

B. F. KEITH'S PALACE, THIS WEEK. NOV. 10TH.

William

Genevieve

SULLY & HOUGHTON

In a Comedy Dialogue by AARON HOFFMAN

Entitled

"Between Dances"

BOOKED SOLID UNTIL MAY 25, 1920

DIRECTION, LEWIS & GORDON

H. BART McHUGH PRESENTS

FRANK

PATRICIA

KELLAM AND O'DARE

in "CHASING THE BLUES"

THIS WEEK, NOV. 10TH, B. F. KEITH'S ORPHEUM THEATRE, BROOKLYN
 Nov 17th, ROYAL
 Nov. 24th, PHILADELPHIA, Thanksgiving Week
 ALL OTHER TIMES TO FOLLOW
 Dec. 1st, BOSTON

MULLIN SISTERS present

The Six Royal Hussar Girls

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

AN ELABORATE POSING PRODUCTION

THE SEASON'S BIG NOVELTY

"IN SCULPTOR'S GARDEN"

PRODUCER—KARL HERMES DIRECTION—PÊTE MACK MANAGEMENT—IRENE HERMES

Haunting, Dreamy, Sensational **SWEET** Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC COMPANY New York

FOREIGN NEWS

ORGANIZE COUNCIL TO
SETTLE LABOR TROUBLES

Labor Ministry Backing Movement Which Seeks to Establish Arbitration Board to End Differences Between Actors, Managers, and All Other Members of Profession

London, England, Nov. 8.—The success of the Whitley Councils throughout the country, in their efforts to settle all labor disputes arising from time to time, has led to the formation of such a council to have jurisdiction over all matters theatrical. The recent differences between actors' organizations and the various managers associations, which have involved many divergent issues, had led to the beginning of this movement.

These Whitley Councils are composed of representatives of all branches of an industry affected by any disputes that may result in strikes. Each council has a constitution governing its particular field of endeavor and the action of all parties to the agreement are governed by this constitution. The theatrical profession, as represented by managers, actors, chorus girls, stage carpenters, electricians, scene

shifters, musicians, attendants, and the various other miscellaneous workers, is now in session, drawing up a constitution that will prove satisfactory to the organizations. When the constitution is complete, it will be presented to the organizations for ratification. Any suggestions and amendments that the constitutional committee should deem acceptable will be incorporated, and, when finally completed and ratified, the constitution will become a law governing the actions of all theatrical organizations in times of dispute, by virtue of a decree from the Labor Ministry. The various organizations will then be called upon to send representatives to the Council, according to their strength, and these will constitute an adjustment council which shall be called upon to settle disputes of any nature whatsoever, which shall arise between members of the theatrical profession.

LESLIE HENSON TO MARRY

London, Eng., Nov. 8.—Leslie Henson, comedian and popular favorite with London audiences, is to be married about Christmas to Madge Saunders, leading lady of the road production of "Telling Lies" now in Scotland. Henson is considered the greatest of English comedians, first met Miss Saunders while they were playing together in "O-Night's Night" during the war.

NEILSON TERRY RETURNS

London, Eng., Nov. 8.—Nyllis Neilson Terry, who, for the last five years, has been in America, has returned to London. She is appearing in the variety, being unable to secure a theatre in which to launch her own company.

NEW PLAY SHOCKS PARIS

Paris, France, Nov. 8.—When Paris sits up and blanches at a play, it is not of necessity, be "some" show. "Le Marché d'Amour," now playing at the Variétés, falls under this category and is, probably, the most peppery musical comedy that has ever held down the Parisian stage.

The play deals with a lot of scandal that happens in Byzantium, where lives a beautiful wife whose particular complaint, according to the program, is "irrigations amoureuses." And when she is made a present of a young and lusty fellow, as you or I want buy her a box of candy for a birthday gift, things start moving fast.

The slave, however, is a former romancer, who seems to possess the necessary qualifications for the situation, but who lacks the inclination. So he pretends to be a girl. This is only the start of the complications, and his pretense is finally laid bare at a fashionable bathing resort where further concealment is impossible. The piece is playing to capacity.

FUNNIEST PARODY EVER WRITTEN
THE
FACE ON THE BAR ROOM FLOOR
Orig. Original Bar Room Monologue
51.00

Elmer Tenley
317 Strand Theatre Building, N. Y. City.

BOOKED FOR AMERICA

London, Eng., Nov. 8.—Ella Shields, by arrangement with managers with whom she holds contracts, will sail soon to appear in America, where she has been booked by Eddie Darling, of the United Booking Office. She will, in all probability, open at The Palace.

CATLETT TO GET RAISE

London, Eng., Nov. 8.—When the producers of "Baby Bunting" signed Walter Catlett as leading comedian with the show, they did not figure that he would become a London favorite. However, they secured an option on his services, which they did not exercise. Now that Catlett is the sensation of London, they wish to exercise the option, but, as the time is up, if they so wish to exercise their right, they will have to pay a much higher salary than they are paying him now, as he is in great demand. At any rate, whatever is done, Catlett will get a considerable raise in salary.

"LOLANTHE" REVIVED

London, Eng., Nov. 8.—The Gilbert and Sullivan Opera season at the Prince's Theatre saw the revival of "Lolanthe," exactly as it was originally produced, and without a change in music, lines, effects or costumes.

FREE Latest
HOW TO MAKE-UP issue of

STEIN'S
MAKE-UP

Write or Call
M. Stein Cosmetics Co.
120 West 31st Street, New York

ACTS
AND SKETCHES
written to order. Get my
FREE LITTLE BOOK OF
131 S. Main St., Goshen,
Indiana.

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE—CAN ALWAYS USE

GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks
a year. New York engagement. No Sunday work.

Salary, 20.00 Per Week

Most attractive engagement in show business. Apply in person only.

SIDNEY TAYLOR & Co.

IN A COMEDY SKETCH

"A Thousand Dollars"

BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL B. TOELLE

SARAH HYATT

PRIMA DONNA

FEATURED

MONTE CARLO GIRLS

HOME AGAIN

HOME AGAIN

HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

BACK AGAIN

MAE

KNOWLES & WHITE

In "My Policy" by Al. W. Johnson
Direction: Arthur Klein

JACK WITTS

"BOSTONIANS"

"As the Mandarin Acted the Part
As the Author No Doubt Wanted It
Played."—Clipper, Sept. 24.

LOOK US OVER

JOE

WALTER

SANDIFER AND BROGSDALE

Comedy Entertainers Direction—Arthur Horwitz and Lee Kraus in Vaudeville

EDDIE

TESS

MERRIGAN & HOWARTH

The Long and Short of It

FLO

BETTY

ELROY SISTERS

Sunburst of Fashion and Frolic

Direction—SAMUEL BAERWITZ

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For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for
home amusement. Negro Plays, Puppets, Scenery, Mrs.
Jarley's Wax Works, Catalogue Free! Free!
SAMUEL FRENCH, 25 West 34th St., New York

Merrilles and Doria

GEMS OF SONG AND OPERA

IRMA & CONNER

Delight Irma, the Mary Pickford of the Wire

Dir. Max Oberndorf

RIOT

SURE FIRE

A HIT

EDDIE "BOZO" FOX

Principal Comedian with the Monte Carlo Girls

SEASON 1919-1920 (Direction of Chamberlain Brown)

Don't fail to see me at the Star, Brooklyn. A tramp comic that can dance, sing, is a musician, acrobat and a Bomper

You don't find many that are so versatile (Watch for further Announcements)

SEE

SEE

SEE

FRED REEBEccentric Comique with the Monte Carlo Girls, Skating at the Star Brooklyn this Week
Plaza Springfield next Week Thanks to Joe Wilton and Tom Sullivan**STARS OF BURLESQUE**

THIS SPACE

RESERVED BY

with "AVIATOR GIRLS"

LEW LEDGER

PRIMA
DONNA**MONICA REDMOND**LIBERTY
GIRLS**JUNE LeVEAY AND GEORGE D. WIEST**With SPORTING
WIDOWSBARNEY
GERARD
PRESENTS**EVELYN CUNNINGHAM**FOLLIES OF THE DAY
Direction
ROEHM and RICHARDSTRAMP
ECCENTRIC**CHAS FAGAN**GIRLS
A LA
CARTENOW
APPEARING
WHERE?**BOUTTE AND CARTER**ROUND
THE
TOWNPRIMA
DONNA**MYRTLE CHERRY**GIRLS
GIRLS
GIRLS

SOUBRETTE

FLORENCE DEVERESWEET
SWEETIE
GIRLSFROM FRISCO?
Yes, the Same
COMEDIAN**HARRY BERNARD**KAHN'S
Union Square
ProductDOING
GREAT
THANK YOU**HARRY KOLER**COMEDIAN
KAHN'S
UNION SQUAREPRIMA
DONNA**VICTORIA KAY**BROADWAY
BELLESSeason of 1919-20
MAX SPIEGEL'S
Social Follies Co.**MARGIE COATE**Thanks To
MR. IKE WEBER

PLENTY OF GIRLS HELPING TO PACK KAHN'S UNION SQ.

A pretty little story was told in the first part of the show at Kahan's Union Square last week, as staged by Harry Bernard. It was called "His Honor the King" and was different from anything that Bernard has staged here before. "Outdoor Sports," the second part, the comedy with a lot of tough hits that kept the audience in an uproar all the time. Solly Fields also put on some very pretty numbers that were out of the ordinary and several novelties that were real pretty. The chorus worked in them nicely and the girls looked fine from the front. Kahn has a pretty lot of girls now who do not seem to be afraid to jump out and do something.

Bernard and Koler, in their Irish and Hebrew comedy characters, took care of the fun part of the show. Sutton, as

old crookable gentleman in the first part and did a good "legit" in the burlesque. Mike Lorrado who was ready to lay with a young officer in the first part, portrayed the role with care. She likewise did an excellent character part as the first partner in the burlesque. Norma Bell did well as a widow and actress.

Rube Quinn had one number at the beginning of the show that she put over so well she received several encores for her work. Nellie Crawford dashed on every few minutes in the first part with a camera, snapping a picture each time. She was supposed to represent a newspaper woman. She also showed up well as the best man in the last part. Pearl Laning sang "Dixie" as Dixie.

Monday night, assisted by the chorus and put it over for a number of encores. She made a neat appearance.

FILLED IN LAY-OFF

The "Kewpie Dolls" filled in their lay off last week, after Newark, by playing Franklin Furnace on Monday, Stroudsburg on Tuesday, and Somerville Wednesday. They played Trenton, Thursday, Friday and Saturday instead of only the last two days of the week.

GORDON MANAGING HOUSE

Bob Gordon is now managing the Hudson Theatre, Schenectady, playing the attractions of the National Burlesque Circuit. He managed the Rose Sybell Show last season.

CLOSE IN PITTSBURGH

Pittsburgh, Pa., Nov. 8.—Billie Baline and Frank Cammings closed with the burlesque stock company at the Academy here to-night. Jim Peck will open Monday.

GETS THREE YEAR CONTRACT

Sam Howe has signed Helen Tarr, his prima donna, for three years more, commencing next season.

STARS OF BURLESQUE

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INGENUE

MABEL McCLOUD

BEST SHOW
IN TOWN

PRIM
DONNA

PEARL LAWLOR

BILLY WATSON'S
PARISIAN WHIRL

STILL
HERE

BOB STARTZMAN

RECORD
BREAKERS

VIC PLANT

WORKING?
CERTAINLY

BLACK FACE
AND
LEADS

JACK

Crawford & Humphreys

DEET

JACK REID'S
RECORD
BREAKERS

DASHING
VIVACIOUS
SINGING
SOUBRETTE

GERTRUDE BECK

JACK
REID'S
RECORD
BREAKERS

GERTRUDE O'CONNOR

AS MRS. BOZO WITH EDMOND HAYES' OWN CO.

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LEADING WOMAN

WITH DIXON'S BIG REVIEW

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HAROLD KENNEDY

COMEDIAN

GIRLS A LA CARTE

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S BIG REVIEW

IRENE LEARY

INGENUE

BURLESQUE REVIEW

SAM RAYNOR

Eccentric Comedian with Macfarlane's

Thanks to Joe Wilton

PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

JACK GIBSON

DOING STRAIGHT

KAHN'S UNION SQUARE

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WITH WALDRON'S BOSTONIANS

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JOE ARGUS

RUBY THORNE AND ANNA GOLDIE

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JACK LAMONT

HEBREW COMEDIAN

"GIRLS FROM THE GAIETIES"

JACK MUNDY

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PAIHE BACKS EXHIBITOR EXCHANGE

WILL ISSUE FRANCHISES

The organization of another new combination of exhibitors throughout the country, who will produce as well as exhibit films, was announced last week. This one is incorporated under the name of Associated Exhibitors, Inc., and is headed by Pathé Exchange, Inc.

Paul Brunet, vice-president and general manager of Pathé, met last week that the formation of this organization had been one of the most important things which occupied Charles Pathé's attention since arriving in this country.

The Associated Exhibitors, as outlined by the new organization, is planning the creation of thirty sectional districts for film exploitation throughout the country. A franchise will be granted to each city in each district. The holder of this franchise will be interested in the profits growing out of any film distributed or exploited in the district covered by his franchise through the Associated Exhibitors, Inc.

The holding of a franchise gives the owner the privilege of showing the pictures at his theatre, in addition to sharing in the profits made by it.

A board of directors representing the franchise holders, will manage the Associated Exhibitors and a meeting of all these men will be held in New York before Christmas.

Pathé will be the distributing organization for all the company's productions and the underwriting of the finances of the firm will be done by Charles Pathé of Paris and several of his associates.

MRS. DREW DEMANDS \$25,000

Summons and complaint in an action for \$25,000 against the V. B. K. Film company was filed in the County Clerk's office last week by Mrs. Sidney Drew. She alleges that on July 15, 1919, she and her husband, since deceased, made a contract with Anselme I. Van Buren and Harry Edson, who later formed the V. B. K. Film company, to produce plays in which she and her husband were to appear. She and Mr. Drew were to receive \$1,000 each for the play and, after the first two films were produced, they were to receive thirty per cent of the net profits of the corporation. She alleges that five films were marketed at a profit of more than \$100,000.

FIRE DESTROYS THEATRE

NEWARK, N. J., Nov. 11.—The motion-picture theatre of Richardson and Nottingham was entirely destroyed here this week as the result of a fire which started in the operating machine. The flames spread to the hotel on the adjoining property and both buildings soon collapsed.

NEXT "BIG FOUR" READY

The second "Big Four" Fairbanks production called, "When the Clouds Roll By," is ready for release on December 29th. The picture is the second "Big Four" release since the company's inception.

WIFE SUES DONALD CRISP

LOS ANGELES, Nov. 11.—In a suit for separate maintenance, filed against Donald Crisp, the motion picture actor, through E. J. O. Oliver and Paul Morse, Mrs. Marie S. Crisp, the actor's wife, said that she has been allowed \$25 a week on which to run the household and supply herself with clothing. She says that part of her clothes were bought at auction.

Crisp, who played a leading role in "The Grassman" and "Broken Blossoms," is said to earn \$200 a week as a director and actor and also receives royalties. Mrs. Crisp, in her suit, asks for maintenance of \$1,000 a week and one-half of his community property valued at \$60,000.

Mrs. Crisp, who is in a hospital suffering from nervous prostration, calls her husband penniless. He bought a liberty bond, at her request, she says, and then he deducted \$250 from her allowance of \$25 a week to pay for it.

She claims he obstructed her, refused to allow her to phone for supplies and made her walk to buy groceries. Crisp has been ordered to appear in court to testify why he should not pay temporary alimony and also why he should not be restrained from disposal of stocks, bonds and other securities.

The couple were married on December 15, 1917, and separated on October 17 last.

PUT MOVIES IN ELECTION FLANK

ALBANY, N. Y., Nov. 10.—The first political candidate to espouse Sunday movies as part of his platform, is Allen B. Vincent, running for mayor here on the ticket of the Democratic Fusion and American Labor parties. Vincent developed the fact that he is hearty believer in athletics and sports and, while a church goes himself, cannot see the value of allowing people to indulge in football or baseball on Sunday.

What harm is there in going to a moving picture show on Sunday? I asked Vincent. "Aren't we better off to have a nice place to go to where we can have a pleasant and harmless entertainment rather than to be wandering around the streets groping for something to do?"

LEGION FORMING FILM POST

ALBANY, N. Y., Nov. 10.—The first formation of a Motion Picture Industry Post of the American Legion, headed by the National Association of the Motion Picture Industry.

GOLDWYN BUYS ANOTHER

Goldwyn Films has just purchased another story by Ben Ames Wilson entitled "Between Soldiers." It has been running in the Saturday Evening Post.

BRENNON FILM IS SOLD

The Republic Distribution Corporation has secured the entire state's distributing rights to Herbert Brennan's picture "At 12.10."

SELIG BUILDING STUDIO

LOS ANGELES, Nov. 10.—The completion of the new William N. Selig film studio will make a new addition to the film enterprises of this town. The studio is to be built on the site of the old Lincoln Park, and will replace the one destroyed by fire some time ago. It will be occupied by Lester W. Mackay, former New York film producer.

The studio will cost \$150,000, according to reports. The plans for the building are being made by Mayer and Heller, who also have the building contract.

NATHAN ASCHER JOINS NATIONAL PICTURES

IS MADE DIRECTOR

The election of Nathan Ascher, general manager of the Ascher Brothers Enterprises, of Chicago, as one of the vice-presidents and directors of National Picture Theatres, Inc., was announced last week.

The announcement made by Lewis H. Seidman, the forerunner of other appointments which will include the majority of the country's best and most representative motion picture magnates, to the National Picture Theatres, Inc., organized and incorporated by Lewis J. Seidman.

As one of the vice-presidents and directors of National Picture Theatres, Inc., Nathan Ascher is bringing with him the financial resources of the Ascher Brothers Enterprises. He had a successful experience and a practical knowledge of the requirements of exhibitors in all matters pertaining to the buying and presentation of motion picture offers.

UTTER \$400,000 FOR "PETER PAN"

It was learned last week that one of the largest motion picture producing companies in this country has made an offer of \$300,000 for the film rights to Sir J. M. Barrie's play, "Peter Pan," controlled in this country by the Charles Frohman Company. The offer was made to Alf Hayman, president of the company, and provided that the letter was to induce Maudie Adams to make the role made famous by her in this country, in the play.

Hayman, it was learned, was constrained to turn down the offer, said to be the largest ever made for the film rights to a legitimate play, because of his inability to get Miss Adams to appear in the picture. As a matter of fact, Hayman, and during his lifetime the late Charles Frohman, has received several offers from film companies for the play rights to "Peter Pan," but the one made recently by the Famous Players-Lasky company, according to report, is the largest.

HAVE EDUCATIONAL RELEASES

The Cinema Classics, which recently applied for a charter under the laws of New York State, is now preparing a series of educational and instructive releases, some of which are now ready. The company has already made four reels, each reel taking in one subject.

The first of these features, Golf and Tennis, are now ready for release. Those will be followed by Polo, Water Sport and Outdoor Sport, Foreign Countries. The last series will be made at Pinehurst, N. C. Jacksonville, Fla., and a film bench, Fla.

The company was recently organized, and has a capitalization of \$100,000, fully paid and non-assessable. Capt. H. C. K. McNeill, recently returned from France, has been discharged from the army and has assumed his duties as president. Lieut. F. Sedford is vice-president and treasurer, and M. L. Fulton has taken over charge of the scenario, art and music departments.

Film Flashes

Joe King will support Elsie Janis in "The Imp."

Warren Kerrigan is supported by Frits Brunette in "Love Songs."

Lillian Hall and Elsie Ferguson will appear in "Going Home."

Leon Britton has been engaged by Frank Hall to direct his scenario department.

Winfield Sheehy has engaged Cliff Smith to direct Tom Mix.

Jeane Lanley reached Los Angeles last week after a season in New York.

Robert Ellis is to direct Elsie Janis in her second picture.

Corinne Barker has been engaged to support Eugene O'Brien in "The Broken Melody."

Charles A. Logue has just returned from a three week's trip to Porto Rico.

Dianna Allen, a Follies girl, is playing the female lead in a forthcoming Route picture.

R. K. Evans is sales manager of the Cleveland News, Ohio, Artists.

Richard A. Rowland, president of Metro, has left in a trip of inspection of the country's best in the West.

Edith Rogers will be seen soon in the new picture called "The Woman in Two Suits."

Alvin Joyce has just completed Frits, a Vitaphone Special.

Vitaphone plans to produce A Very Merry House Man, with Harry Moray starred.

Ned Burton has been engaged for an important part in a forthcoming Talmadge picture, "A Daughter in Two Worlds."

Joe McPherson is very ill at The Good Samaritan Hospital, Los Angeles.

Montague Love has returned to the screen and will be seen soon as co-star with June Bridge in "The Steel Ring."

Jack Holt will head the All-Star cast that Metro will present in "The Best of Us," a Drury Lane success.

Dorothy Gish is in New York visiting her mother and sister.

Roy L. McDaniel is writing a series of comedies for Sammie Burns and Otis Harlan.

Dell Henderson has been appointed director of Fox Films.

Dorothy Dalton is being starred in a new picture called "The Dark Mirror."

Julia Swayne Gordon is supporting Elaine Hammerstein in "Love."

Owen Moore has completed his first starring vehicle for Seimick, called "Lilac Alley Jim."

Jack Crane, recently discharged from the Army, is back at work at the Seimick studios in Fort Lee.

William E. Atkinson, of Metro, is suffering from an attack of pleurisy.

Beatrice Joy has been engaged to appear with Bert Lytell in "The Night of Way."

Tony Moreno is to be starred in a new picture to be called "The Invisible Hand."

Edgar O. Brooks has been made serial sales manager for Pathé.

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FRANK QUINN, 1853
Founded by

NEW YORK, NOVEMBER 19, 1919

VOLUME LXV—No. 48
Price, Fifteen Cents, \$5.00 a Year

BUSINESS IN THE SOUTH IS PROSPEROUS

UNUSUAL CONDITION PREVAILS

Business in the South, so far as it affects dramatic and musical attractions, is very bad. Congestion on the road, which has sent five and six shows a week into towns that never before had more than one or two, is said to be the reason. There are so many shows that the small town patrons pick only those that are best known, with the result that producers that have put a long run on Broadway to their credit are getting only small attendance.

A. H. Woods last week called in all four companies of "Under Orders," which has only two people in the cast, giving as its reason that none of them was doing enough business to keep it out. He jumped one company all the way from the Coast to a cast of \$1,600.

William Susskinn's "Live, Laugh and Love," though it is said to have played to satisfactory business, also came in last week, giving booking conditions as the reason. This presents another angle of the business, for all through the South the managers of legitimate houses are playing a picture and vaudeville policy, saying they can make more money with this sort of attraction, it entailing less expense and also less trouble.

Through the Virginias and the Carolinas, Georgia, Florida and the Southern states along the Mississippi, a few shows are getting the money. De Wolf Hopper, in "The Better 'Ole," Frank Timiney in "Sometime," and an "Up in Mable's Room" company, in addition to a few others, are doing examples. But the smaller shows, without exception, are having a hard time.

A number of those interested have recently been over the territory and have brought back first hand knowledge of conditions. They say the situation is extraordinary. There seems to be plenty of money in circulation, for cotton pickers are getting \$15 a day, and this class of labor has more money than it ever had before. Other classes and kinds of labor, skilled and unskilled, are also making more money than they are used to and are spending it; but, somehow, the theatres are getting none of the surplus in a prosperous community, as theatre usually is the first to feel the effect, but, apparently, the contrary is the condition in the South.

Explanation is made of this by citing that it is the time of the year when dramatic and carnival operators move successfully in the region. There are any number of one-act tent shows touring, and a town of any size at all has at least one street fair a month.

(Continued on Page 54)

"LET'S GO" COMING EAST

Los Angeles, Nov. 18.—The Fanchon and Marco Revue, "Let's Go," will open here to-morrow at Clune's Auditorium. It recently closed in San Francisco after playing two weeks. The revue played its first stand out in San Jose, at the Victory Theatre, where it played to \$1470 the first day and \$1480 the next.

The Klav and Erlanger time production has been booked over playing in California dates, opening on Dec. 14 in Ogden, Salt Lake City to follow on the 15th, Cheyenne on the 16th, Greeley on the 16th, Denver on Dec. 21st, two weeks in Kansas City, two weeks in Omaha, and from there into the Eastward, ending up with New York.

Bert Frankel, the publicity man, put over a stunt in San Francisco while the show was playing at the Orman. A police patrol was drawn up at the stage entrance and a dozen of the Revue girls, in their stage costumes, were hustled into the wagon. It was later found that the girls used the patrol to go out and collect for the Red Cross Fund.

ISMAN DIVORCE CASE TRIED

The divorce suit brought against Felix Isman, headlight by Hazel Allen Isman, a member of the cast of "Aphrodite," was tried last week in Federal Term Court. The court, and following the trial, which was undefended, Judge Cohan reserved decision.

In her complaint, filed by Hyman Turchin, her attorney, Mrs. Isman alleged that her husband was guilty of misconduct with "an unknown woman." The husband's alleged infidelity having been discovered on the evening of Nov. 3, 1918, when detectives broke in to an apartment at Broadway and One-hundred-and-twelfth Street and found Isman there, they testified. The Ismans were married about five years ago and have no children.

WANT HEROES HONORED

The S. Rankin Drew Post of the American Legion is seeking to enlist the cooperation of dramatic organizations for the purpose of erecting an Actors' Memorial monument somewhere on theatrical Broadway. The matter was brought up at the Drew Post at their regular meeting Sunday at Ken's Club House when it was pointed out that Broadway is the street of the actor, and, as such, should contain some lasting testimonial for the actor who died fighting for his country.

It is proposed that the monument contain a tablet with the names of all the theatrical and allied arts who died while in the service.

The committee to start this movement was organized last week and is formed within a week. It will consist of three members.

Woolcott delivered a short address concerning his experiences as war correspondent for "The Stars and Stripes" overseas.

TAYLOR REACHES LIVERPOOL

Word was received in New York Monday that Charley Taylor had arrived in Liverpool, England.

English Managers Adopt American Business Methods

George Grossmith, Just Arrived, Says Pits Are Being Remodeled in Favor of American Ideas

American theatrical enterprise, adopted by English managers in the conduct of their theatres, has practically resulted in revolutionizing the theatrical business in England, according to George Grossmith, the English actor-manager who arrived in this country on the Baltic last week and will remain here about a month. For the purpose of coming to this country to transact some business, Mr. Grossmith left the cast of "Kissing Time" the musical show in which he was featured and which is the same show that was recently taken to the country under the title "The Girl Behind the Gun."

In the first place, explained Mr. Grossmith to a Clipper reporter last week, many of the most important London theatres have practically eliminated the so-called pit section of seats. This section had become almost traditional with London playhouses and consists of a number of rows of unreserved seats extending from the front of the rear of the orchestra floor. For the most part, these seats have been as favorably located as the balance of the good orchestra seats, each section being fenced off, but have, heretofore, been sold at a price approximating one-fifth of the cost of the other seats. By way of illustration, he said that the best seats in the orchestra were sold at \$2.50 top, whereas the seats in the pit were being sold at prices that averaged about 50 cents each. Which means that in houses where the receipts formerly totaled \$1500 a performance, with the pit eliminated and the seats being sold at stall rates, a total of \$2500 may be realized at each performance.

Thus, already, ten of the principal theatres in London have added their pit seats to the regular orchestra seats and, says Mr. Grossmith, the majority of the other houses will do the same thing. The following are the ten theatres mentioned: Winter Garden Playhouse, St. James's, the Theatre Royal, Hippodrome, Palladium, Palace, Little and Alhambra.

Another departure from English theatrical methods is the old managerial method of looking upon cities other than London as "provinces," and presenting the same plays to them with an inferior cast. The plays sent to these cities from London rarely played an engagement lasting longer than one week. But now the American method has been adopted of sending a play into a provincial city as an original cast, keeping it there for a run, it having been realized by the London managers that cities such as Manchester, Liverpool and Glasgow have enough people in them to keep a first-class production running indefinitely.

The new method of producing plays

in the "provinces" was first inaugurated by the firm of Grossmith and Langford, which sent out two companies of "Chu Chin Chow," one playing successfully in Manchester and the other in Liverpool. Both companies are first-class ones, comparing in every way, almost, to the London "Chu Chin Chow" production which has been running there now for almost five years.

Pretty soon Mr. Grossmith says, managers will open plays in the so-called provinces the same as American managers do when they present plays locally in Chicago, Philadelphia or Boston, keeping the plays in these cities during a protracted period before bringing them to New York.

Mr. Grossmith had disposed of the American producing rights to three plays. The pieces were American material, who took them are: "Tilly of Bloomsbury" and "Baby Buntings," acquired by Grossmith; and "Mr. Mandstam," the musical play in which Raymond Hitchcock recently appeared in London, which will be produced here by the Shuberts.

In connection with "Tilly of Bloomsbury," Mr. Grossmith stated that he is negotiating at the present time with the "Fox" film company. He has offered the film rights of the play to the company as a film vehicle for Mary Pickford. Up to Saturday of last week the negotiations had not consummated.

WIFE SUES ALEX CARR

Alex Carr was made defendant early this week in an action brought by his estranged wife, Mrs. Carr, for \$3400, alleged to be due her under the terms of a separation agreement they entered into in October, 1918. The action was brought in the Supreme Court of New York County, and Carr was served with the papers last week at his home, 100 West 42nd Street.

At the same time, the actor was served with a formal notice prepared by H. Z. and H. C. Carr, attorneys, requiring Carr to pay an additional sum of \$3,400 claimed to be due in back alimony, which has accrued under final decree of divorce signed by Judge Benedict in Nassau County last month. Unless the actor pays his ex-wife the alimony mentioned in the demand, her attorneys say they will proceed against him through contempt of court proceedings to be brought before Judge Benedict.

ELKS GET KNOWLES BUST

Mrs. R. G. Knowles, widow of the monologist, presented a marvellous bust of her late husband to the Elk's Club here on Monday night. Mrs. Carr, aided by George Hopkins, Exalted Ruler,

where theatres will be built. The American shows will play the Empress Dinnatti until the new house for which the building plans have already been filed, is completed.

Warren B. Evans retains an interest in the Haymarket, Chicago, now owned by the Columbia Amusement Company and will remain as the tenant there booking the shows of the American Circuit.

Enforcement of Child Laws Closes "Daddies" in Chicago

Judge Arnold, Acting Upon the Application of Several Societies, Decides That Performance by Youngsters Is Violation of Illinois Labor Law.

CHICAGO, Nov. 17.—Judge Arnold, acting upon the urge of several societies, today forbade the continuing performance of the several children who are part of the "Daddies" cast, playing at Powers, and the show was compelled to close to-night. His ruling was based upon the Illinois labor law.

According to the Illinois Child Labor law, a youngster cannot commence work until seven in the morning and cannot be worked after seven in the evening. Therefore the matter was called to the attention of the juvenile court to determine if the management of "Daddies" had violated the Illinois child labor law. The judge had to decide if the stage work is injuring the health of the children, spoiling their

education and morals. Assistant States Attorney Robert E. Hogan was assigned by the juvenile court to represent the children.

A few days ago petitions were filed in the juvenile court asserting that the children should not be permitted to continue their acting. It alleged that "the theatre atmosphere is harmful", that their education is being neglected and that such occupation was not beneficial to their health. The children's names are Lorna Volare, Alida Armand, Mildred Platts and The Quinn Twins, William and Edward. Their ages range from five to seven years.

Lorna Volare and Alida Armand, receive \$100.00 a week and the other three get \$75 each. Their mothers accompany all the children.

BILLIE BURKE PIECE OVER

WASHINGTON, Nov. 17.—"Caesar's Wife," Somerset Maugham's new play, starring Billie Burke, opened here to-night at the National and was received with cordiality by a big society audience. The piece furnishes a good vehicle for Miss Burke and Norman Trevor, in the chief supporting roles has the best part he has had in nearly two years. The play showed symptoms of verbosity in the first part, which slowed up the action rather badly, but the act is altogether introductory and can easily be condensed.

Maugham's theme seems a trifle vague, as presented to-night, but it is a story of the triangle in which he apparently seeks to point the theory that love sometimes follows admiration and deep respect. The climax, in its present form, is a bit ineffective and will, probably, require considerable experimentation to strike the proper note. From the viewpoint of atmosphere, acting, dialogue, drama and settings, it is delightful. It seems to have a considerable edge on "Too Many Husbands" from the standpoint of atmosphere, though it is romance and makes little or no pretense at comedy effectiveness.

Maugham has said "Caesar's Wife" —not a very expressive title, incidentally—in Cairo. A British consul, at middle age, has married a young girl, only to see her fall in love with his dashing young secretary. The situation soon becomes intolerable and the wife confesses. The husband, however, sympathizes instead of blames and shows his unfaithful wife a sturdy candor that, in the end, inspires the girl's admiration and later her love. Aside from its demonstration of Britishness, the play is not particularly lively or strong. But it was presented in splendid fashion and its cast is exceptional.

KANSAS MANAGER SUED HERE

Claiming that a divorce decree obtained against her in the Circuit Court in Kansas City, Mo., the degree having been entered last March, is invalid, Mrs. Berney, Mrs. Fitzpatrick, has filed suit for divorce in the Supreme Court here against John H. Fitzpatrick, now manager of the Fitzpatrick theatre in Kansas City, but who was formerly manager of the N. Y. Hippodrome, when the Shuberts controlled it several years ago.

In her complaint, filed in the Supreme Court by Theodore F. Van Horn, Mrs. Berney, Mrs. Fitzpatrick, alleges that, in August, 1917, at the Hotel York, her husband was guilty of misconduct with a woman known as Mabel Marsh, that between August 1 and 18 of this year he was guilty of misconduct with the same woman at 224 West Ninety-ninth Street and at 552 Riverside Drive.

The answer of Fitzpatrick, filed by Jacob Klein, his attorney, after denying the allegations relating to his misconduct, sets forth that they were married here May 1, 1900. They continued living in New York until the summer of 1916, at which time he received an offer from the Shuberts to manage their theatre in Kansas City. He accepted the offer and, when he asked his wife to accompany him to Kansas City, he avers that she refused to do so. He then went there to assume his duties.

In 1918, Fitzpatrick sets forth in his answer, he brought an action for divorce against her in the Kansas City Circuit Court, basing his action on alleged desertion. In May, 1918, Mrs. Fitzpatrick filed an answer in the Kansas City Circuit Court. In addition, filed a cross bill of complaint against her husband, alleging adultery and damages. She also named Mabel Marsh whom she mentions in her present New York suit. In her cross bill, she asked for alimony and counsel fees. Her cross bill was dismissed.

Subsequently, Mrs. Fitzpatrick, through her Kansas City attorneys, made a motion to reinstate her cross bill and the motion was granted by the Circuit Court. In March of this year the suit was tried in the Circuit Court, Mrs. Fitzpatrick being present at the trial, which resulted in a verdict of divorce being granted against her in Kansas City.

Answered to Fitzpatrick's answer in the divorce suit filed here by Mrs. Fitzpatrick, is a certified copy of a divorce decree purporting to have been granted in Kansas City and attested by the clerk of the Circuit Court of Missouri in Kansas City.

The papers in the Supreme Court divorce action were served upon Fitzpatrick last August while he was here on a visit.

SKINNER HAS A HIT

BURRY, N. Y., Nov. 17.—The Rise of Peter Barban," in which Otto Skinner is starred, received its premiere at the Atlantic here and has all the marks of a hit. It was written by Maud Skinner, the actor's wife, in collaboration with Jules Eckert Goodman.

"The Rise of Peter Barban" is a comedy, but gets out of the usual rut, being based on an Italian's passionate love for his child and the many sacrifices he makes for her. Skinner is seen in the title role and gives a remarkable portrayal of a devoted father. As an actor, for Peter Barban has a violent Latin temper and, at the same time, is possessed of a good heart, filled with generosity to an extreme.

As Angela, the daughter whom Barban worships, Ruth Kose is both pleasing and winsome. O. H. Clarence, as Alfred Peyton, has a difficult role but acquires himself in the part with a great deal of credit. The cast in the cast gives convincing portrayals.

"BLIND MAN'S BLUFF" FOOR

BALTIMORE, Md., Nov. 17.—"Blind Man's Bluff," a dramatic romance, Pitts Duffield, under the direction of Hartley Cushing, opened to-night at Ford's Opera House. If last night's performance had been the production of a college dramatic society it could not have been a more flat and uninteresting, almost absurd piece of work.

It was probably the purpose of the playwright and producer to give in "Blind Man's Bluff" a play of clean sentimentality, for it is a farce of the unsophisticated, naive variety. It is supposed to be an action play in setting, dull in plot and situations and muddled with unnecessary dialogue.

The plot is built on a man hating pack of three girl college chums who have suffered in love affairs and in some way lost their illusions concerning men. They proclaim they are held together by the "bond of their lost illusions." So, they get themselves a country home and no man is allowed to enter there. Then comes the professor of anthropology, who stumbles into the wrong cottage, next the husband of one of the girls, disguised as a plumber, and, finally, a handsome doctor is landed in their garden, having had engine trouble.

The aviator is badly injured, apparently, and must have his eyes bandaged for weeks, so the doctor insists that he must be nursed back to health by the three girls, and very soon an affair develops between the invalid and one of the girls. The plumber also wins his wife to a promise of eloping, and the third member of the man hating household is won by the anthropologist, for she herself is preparing a thesis on the subject of anthropology. "This happy ending is not brought about, however, until two of the lovers are landed in jail.

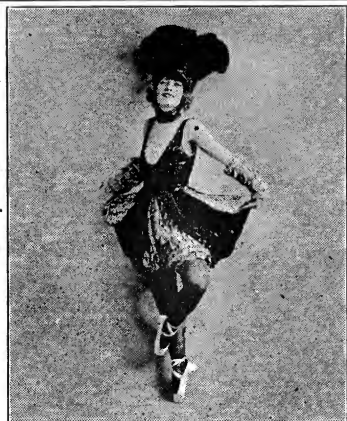
Gaston Glass, playing the aviator, showed maturity and art in his very charming portrayal and Miss Florence Conway handled a minor part with dignity. The professor was the usual stammering, rather simple professor of the farce, with his wrinkled clothes and absurd little flat hat and Arthur Allen made him rather amusing. Miss Dana Delmore, the leader of the man-haters, is very pretty and played with rather more effect than Miss Jane Congreve and Miss Fay Custer, her chums. Others in the cast are Frank Holland, Margaret Lewis, Mildred Beverly and John F. Ryan.

MINZER PLEADS GUILTY

Wilson Minzer, the playwright who, some time ago, was arrested in a raid upon a gambling house on Merrick Road, Nassau County Long Island, pleaded guilty last week before Judge Smith, of the Nassau County Court, to a charge of running a gambling house. He was fined \$1,000 and sentenced to one year, but the sentence was suspended on condition he keep out of Nassau County.

POSTPONE "CAVE GIRL"

The production of "The Cave Girl" has been postponed by Comstock and Gent.



PHOEBE WHITESIDE
Featured Dancer, with
ANATOL FRIEDLAND'S "MUSICLAND."
PALACE, NEW YORK, THIS WEEK, NOVEMBER 17th
PERSONAL DIRECTION, ROSALIE STEWART

He coached the Cap and Bells society in its productions of "Green Stockings" in 1916-17, "Helena's Husband" and "A Good Woman" in 1917-18. The play to be presented this year has not been decided upon yet, but "The Rejuvenation of Aunt Mary" is under considera-

Aldermen Trying to Frame New Ticket "Spec" Ordinance

Old One, Sponsored by District Attorney's Office, Proving Ineffective, It is Now Sought to Make Revocation of Licenses Possible Without Conviction of Accused Violator

Practically admitting that the present city ordinance passed to control the sale of theatre tickets by brokers is worthless, the Board of Aldermen has behind the framing of a new measure which would make it possible to revoke the license of a ticket speculator. Leo Newman, Louis Cohen and all other pastebord operators shut up shop and go out of business. The new ordinance, it is said, will provide for the revocation of licenses by the Mayor, the Commissioner of Licenses or other city Magistrates and will require all individuals engaged in ticket speculation to be separately licensed.

The new ordinance will take the form of two amendments to the present law. Under the first, licenses can be revoked without or not without implication of an alleged violation of the law, is convicted. The second provides that speculators and theatre ticket agencies shall obtain a license for each location from which they operate. As the ordinance now stands, revocation of licenses may be obtained only by application to the Supreme Court and an agent may get one license and operate in as many different places as he desires.

These proposed amendments have been approved by the Commissioner of Licenses and will be introduced by Alderman William B. Collins at the next meeting of the Board of Aldermen. When seen last week, Collins expressed

himself as confident that the proposed amendments will be adopted. Co-operation in its enforcement has been promised by all parties concerned, including the law abiding ticket agencies, who are limited under the present ordinance to a speculative profit of 50 cents each in excess of the regular box office prices.

As the result of a conference held in the office of District Attorney Ryan last Tuesday, immediate steps will be taken, it is announced, to curb the theatre ticket speculators. Present at the conference were William A. Brady, Alf Hayman, Lawrence Weber, Sam Harris, Arthur Hammerstein and Malcolm Douglas, representing the managers, Edward Ryan, District Attorney, William McBride, representing McBride's, Inc., the ticket agency, John Daly, Chief Inspector, John Gilchrist, Commissioner of Licenses, and Alfred J. Talley and Edwin P. Kilroe, Assistant District Attorneys.

The subject was gone into by all the parties concerned, each citing recent experiences, and all offering suggestions as to what would be the best method to follow in the future. Brady, as spokesman for the managers committee, said that if the managers took concerted action he had no doubt that practically all the unlawful speculation now prevailing in theatre tickets could be stopped.

SHUBERT AND MARCIN JOIN

Lee Shubert and Max Marcin have organized a new play producing corporation which will also produce and control plays written by other authors than Marcin.

The corporation is known as the Nicram (Marcin's last name spelt backward) Producing Company, Inc., with a capitalization of \$10,000. Marcin, it was learned, will receive \$5000 worth of the capital stock in return for which he will turn over to the corporation valuable contracts he holds with several dramatic authors, notably a Elmore Gaten, who wrote the "For Little Rich Girl," one of Arthur Hopkins' earliest successes, and wrote the "Poor Little Rich Girl" made her last appearance on the legitimate stage.

Lee Shubert is to be president of the new company, Max Marcin, vice-president and Nathan Burkan, Marcin's attorney, will represent him as secretary of the corporation. William Klein, attorney for the Shuberts, will represent Lee Shubert as treasurer. No announcement has thus far been made concerning the plans of the new company.

NEW ORLEANS OPENS OPERA

New Orleans, Nov. 14.—The opera season opened here to-night, under the most auspicious conditions, professional and social. It was a gala affair and all society was in attendance.

"Samson and Dalila" was the opera selected for the premiere. Mme. Carlo Lucas was in the title role, with M. Milhaud as Samson. Others of the cast were Henry Weldon and M. Paulus. M. Berglund directed an orchestra of forty pieces. Productions to follow are "Thais," "Cavalleria," "Aida" and "Les Cloches de Corneville." Prices are from 50 cents to \$3.00. Henry B. Loeb, associated with Louis Verdery as impresario, is financing the season.

MET-WARDROBE WOMEN WIN

Wardrobe women and dressers of the Metropolitan Opera have won their demand for a salary increase and a schedule of shorter hours. Beginning with the opening of the new season, the women at the house will receive \$225 a week and dressers will receive \$225 a week. They will also receive \$100 a month to the close of night performance, with an hour off for dinner. Wardrobe women will also receive \$100 a season, or for a stipulated length of time, and in the event of an off night, there will be no deduction from their salary.

The increase and the new time schedule were granted last Wednesday, after the women had threatened to stop operating as a union, had presented their demands to the management. The announcement was generally made Monday of this week, after a closed meeting of the wardrobe women and dressers Sunday night, held at the temporary headquarters, 507 West Fifty-Fourth Street.

The Metropolitan is the first to give in to the demands of the women, many originally about three weeks ago, and it probably is an indication of what other managements will do. Recently, the wardrobe women and dressers, organized but not yet an official union, presented demand to all the other New York managers and the schedule was substantially the same as the Metropolitan has granted. The event that all managements do not grant the new scale it is likely that those who hold out will have trouble on their hands.

Nearly all the women are organized. In the past week, there has been under a scrutiny on the part of the A. E. O. L. A. Mangle, business agent for the union, who has visited every theatre in the city and has secured the names of all applications from the road. She has also been in conference several times with Hugh Fraytag, business agent for the New York State Federation of Labor and an active participant in conducting the recent action strike. The general impression seems to be that the new body will receive a charter direct from the A. E. O. L. A. Mangle, independent of affiliations, with other theatrical unions, conduct its own affairs and be responsible only to the national organization, itself becoming the parent body for other locals throughout the country and probably Canada.

This condition has been brought about through the formation of the wardrobe women and dressers of the Chicago Opera Company into a union and their application to the local body for affiliation. Workers in this line throughout Canada also are forming, with Toronto as the headquarters, an alliance to include the North American, functioning over the same territory as the I. A. T. S. E. This probably will result in the formation of a local of the local at either Los Angeles or San Francisco to take care of Coast women and another at New York to handle the women in the South and Gulf States. That will create five locals, out of which there will be elected to form an executive committee on international affairs.

Those who work in the motion picture field will also be taken in and, as soon as the women who work in the theatres have been organized, a concerted effort will be made to link these up. A number of them already are members of the local union and they are being approached in the other cities.

STELLA MAYHEW GOES IN

Stella Mayhew last night began Grace Ellsworth as the principal comedienne of "Suite 16," F. O. Whitman's new musical comedy now playing in Detroit. Miss Ellsworth was not satisfied with her role, after the try-out changes were made. The show opened week before last in Syracuse and was playing on tour, waiting for a chance to come into New York.

Kelly and Stangle, a dancing team from Vandellville, also have been added to the cast, doing their specialty as an unrelated number. Sam Silver, one of the original members, had his part so cut that it was almost entirely eliminated and he resigned and is now back in New York.

THEATRE ROBBED OF \$2,000

SAN FRANCISCO, Nov. 16.—Two bandits broke into the office of the Hippodrome in broad daylight, and, after the Manager Edwin Morris to open the safe, took \$2,000 in cash. The robbery took place at ten A. M. On the arrival of the police, they found Morris had been bound and gagged. No trace of the robbers has been found as yet.

ACTOR SUES FAIRBANKS

SAN FRANCISCO, Cal., Nov. 15.—Ernest Butterworth, a vaudeville actor, has entered a suit for \$100,000 damages against Douglas Fairbanks, claiming that while he and some friends were guests at Fairbanks' studio, the picture star threw him over on his head in order to amuse some friends. The stunt resulted in Butterworth's face being disfigured, he says.

SOTHERNS LEAVE BOSTON

Boston, Nov. 15.—Sothern and Marlowe closed their engagement here tonight, after playing for two weeks at the Boston Opera House. They are leaving for the matinee performance and "The Taming of The Shrew" in the evening.



ROBERT HYMAN AND VIRGINIA MANN

Featured in the one act comedy playlet

"\$5,000 A YEAR"

BY ALA. THEATRE

PLAYING KEITH TIME. ORPHEUM THEATRE, THIS WEEK, NOV. 19th

DIRECTION, M. S. BENTHAM

MARTIN BECK TO PRODUCE IS REPORT

WILL SET NEW PACE IN VAUDE

Martin Beck, head of the Orpheum Circuit, is to again make many vaudeville productions of his own, according to reports that are current. Arthur Pellico, who, in years past was Beck's right hand man in the production of vaudeville novelties, will, it is said, resume his old role in Beck's new plans.

Pellico recently returned from Europe, bringing with him numerous foreign ideas that can be made into novelties for American vaudeville. It is said that it will be upon these ideas that Beck and Pellico will work, while, in the meantime, Charles Gray and W. L. Pasport, both of whom are now abroad, will continue to send over ideas for Orpheum novelties, which will be whipped into shape by Beck and his associates.

Beck has been in constant conference during the last month and has made several flying trips to Chicago, where his headquarters are located. It is said, he plans a wholesale expansion, and revolution in the Orpheum Circuit, and it is expected that many new Orpheum theatres will soon be in the process of erection.

During the past year, the State Lake Theatre, in Chicago, has been one of the most hopeful of optimists from a boxoffice standpoint, and similar theatres in Milwaukee and New Orleans have been very successful financially. All these theatres play the lower priced Orpheum acts in connection with an attractive feature picture.

With the building of a new Orpheum Theatre in Memphis, the old Orpheum will probably take its place in the State Lake chain.

LESLIE BENEFIT HAS GOOD BILL

The benefit to be given to Bert Leslie, at the Cohen & Harris theatre on Sunday night promises to be one of the big affairs of the season. An enormous bill will be presented and the following have promised to appear: Sam Bernard, Pat Rooney and Jazz band, 4 Haly Sisters, Mercedes Diero, Moncure Bros, Donald Kerr, Miller & Mack, Little Billy, Bugs Baez, Tom McNaughton, Walter Hoban, Damon and Moore, Sid Moran, Ring Lardner, Will Crutchfield and the 60 Arkansians from the Capitol theatre, Thos. E. Shoney, Harry Fox, Henry Wells, Frank Faye Bernard Granville, Lillian Lore, Irene Franklin, Tom Lewis, Larry Clifford, Dan Quinlan, Frankie Heath, Franklin Ardell, Felix Adler, Jimmy Hussey and Eddie Miller.

F. Albee has already sent a check for \$1,000 to the fund.

NEW SPA THEATRE OPENS

SARATOGA, N. Y., Nov. 18.—The Congress Theatre, just completed, opens for the first time to-night, featuring a vaudeville policy. The new theatre, it's bill every Monday and Thursday with acts booked by the Walter J. Plimpton offices in New York. E. S. Benton is house manager.

START CHESS TOURNAMENT

Chess enthusiasts belonging to the National Vaudeville Artists will have a chance to show their aptitude for the game when, on December 1st, a chess tournament will begin, open to members only. It is being arranged by Robert H. Bertram, who estimates that several hundred entries will be listed by the time the tournament is ready to start. All players will have an equal chance, because all entrants will be handicapped according to their ability.

There will be no entrance fee, but a number of prizes will be awarded. N. V. A. members on the read who are chess fans are urged to write in and will be given a chance to play their games when they get to town, for the tournament will extend over several months. Chess deponents claim that among the hopeful are Jess Marshall, Joseph Hurbutt, Henry Chesterfield, and Tommy Meaghan.

ANDRE SHERRI BANKRUPT

Andre Sherri, who, among his other theatrical activities, has been producing acts in vaudeville, has filed a petition in bankruptcy for the liquidation of \$74,411 and assets of \$13,450, consisting of accounts due. Among the creditors are T. B. Ziegfeld, Frances Day and Fred Astaire, \$1,275; People of the State of New York Judgment claim, \$1,000, which he says has been paid; and the Standard Operating Co., Brighton Beach, \$6,000, and the Plaza Restaurant, Brooklyn, \$4,200.

HITCHCOCK MAKES CHANGE

Jerry Hitchcock, who has been booked for the vaudeville act at the Reg. Hodgson office, has severed his connection with that agency and become connected with Rose and Curtis.

GIVE BLACKWELLS ISLAND SHOW

The National Vaudeville Artists will conduct a benefit to-night (Wednesday) for the Catholic Chapel on Blackwells Island. The entertainment, which will consist of ten or twelve vaudeville acts, will be held at the Central Opera House.

ANTI-BOLSHEVİK ACT STOPS

Salon Feldman, the Anti-Bolshevik speaker was taken out of the bill at the Stat Street Theatre last week, after doing one day's performance. He was "discovered" by Reed Albee and booked for a tour of the Keith circuit of houses. At the Stat Street, the management found that patrons were not interested in Feldman's line of talk and that people walked out on his act. Miss Juliet filled in for him during the remainder of the week.

WILLIAMS REVIVES "HUNTING"

Arney Williams, who some time ago abandoned his act "Hunting", to go into the producing end of the game, has decided to resume it again, and, consequently, has reorganized the act. He has been booked for a tour of all the Keith western time.

ROSENER WRITING REVUE

George Rosenor is writing a new act for Dan Sherman and Company, called "Ya, a Chap and A Day", with Sherman will appear as the lead. The new act is to be written by Dan Sherman, Dan De Forest, Little June, Arthur Young, Lola Fanelli, Chief Vanderho, Johnny Hays, James Hays, Eddie Mortimer and a chorus of twenty.

BRITISH HALLS TO BOOK ONE OR TWO FOREIGN ACTS

NO MORE ALLOWED IN BILLS

LONDON, Eng., Nov. 18.—According to a resolution passed by the executive committee of The Variety Artists Federation an organization which has for its purpose to limit the variety performers in England, no more than two imported acts will be allowed on any English vaudeville bill at the same time.

This measure is taken in order to protect English acts and soldiers, who, prior to their enlistment or call to service, had been actors. Of late, the influx of foreign acts, including Americans, has been so great that many returning actors have found it impossible to get work. Feeling that these men should be given preference over all other acts, the Federation started an agitation for the exclusion of imported acts. However, the Labor Ministry asked to intervene in behalf of the Federation, declared that it had no power to prevent actors from coming in, and that only the Federation by a mutual agreement, could effect any betterment of the situation.

A large portion of the trouble came about in this way. Many American soldiers, who had been actors, or who discovered in the army that they could entertain, stayed over in Europe, were discharged, formed acts, and began playing in English vaudeville halls. Success was instantaneous. Many English acts, also returning from the war, found that the market was overcrowded with acts of their kind, and also, that the public had discovered a new novelty, namely the American soldier act. They complained to the Federation which in turn complained to the Labor Ministry.

The recent action of the Federation, while equitable to the English performers, also has its drawbacks, inasmuch as the demand for foreign acts, especially American turns, is great enough to fill the subscription of all such over here at the present time.

NEW A. & H. HOUSE RUMORED

SAN FRANCISCO, Nov. 18.—It is rumored that a new theatre will be built here for the Ackerman and Harris circuit. The house is to be erected at the corner of Golden Gate Avenue and Taylor Street, facing Market Street.

BOONIE MAKES RECORD

The new act of Boonie and Bent, which has proved a recordbreaker from both artistic and business standpoints, has been held over at the Palace for a second week. The original Palace booking of this team was for one week only, but it is now very likely that they will be booked for a third week. Last week the team played on the highest salary bill ever booked at that theatre, with the exception of the Sarah Bernhardt engagement, doing about \$28,000 on the week.

CLAIM ACT INFRINGES

Moran and Wiser are now formally complaining to the National Vaudeville Artists against the vaudeville team of Johnson, Baker and Johnson. They claim that this trio has infringed upon their entire routine.

NEW ACTS

Sam Kessler and Sid Clare opened a new act called "The People" during the last half of last week.

Ann Butler, who recently arrived in New York from the Coast is rehearsing a new act written for her by Andy Rice. Marvel, the deaf and dumb dancer, opened in a new act last week, booked by Sol Wiener.

Brown and Jackson are having a new act written for them by James Madison. "Devilville, Miss Carter" is the title of a new girl act now in rehearsal under the direction of Joe Woods. Marlon Worth and Fred Bernard have been signed for the leading roles.

"The Cat" is the name of a new playlet by Edmund Burke, which will receive its break-in next week. It is being produced by Lewis and Gordon.

Jean Madocks, who has been featured with "The Four Marx Brothers" for the past few seasons, left the act last week and is now rehearsing a new dance offering with Al Gibbs. The act will open next week under the direction of Rosalie Stewart.

Agnes Truesdale, who formerly did a single and Jack Winston, are rehearsing a new singing and dancing act which will open soon.

"Apartment 68" is the title of a new playlet, with four people now in rehearsal under the direction of Max Hart.

Fred Hagen and Company, in sketch acts, will open their act during the next week, will open this week under the direction of Arthur Lyons.

Gerald McCormack and Fanny Partell will open their act during the last half of this week at Lew's Lincoln Square.

Ford and Hewitt will open on Dec. 1 at the Lincoln Square, with four people, booked through Billy Atwell.

"Unearthly Romance" is the title of a new vaudeville offering now in rehearsal under the direction of B. S. Stewart.

Bessie Foyler, a stock actress, is going into vaudeville with a new comedy sketch entitled "Dear Doctor".

Dorothy Deyo, a female baritone, will be heard in a new singing specialty under the direction of Joe Maxwell.

Willy Zimmermann has a new act called "At the Peace Table", with four people, which he will open at the Fifth Ave. Theatre on Nov. 24.

Wilda Hott Waterfield is rehearsing a new novelty single which will break in on the big time next week at Proctor's Grand Opera House. She will be assisted by Ross Thompson at the piano.

THOS. E. SHONEY ENTERING VAUDEVILLE

Thos. E. Shoney, the legitimate actor who has been starring with his own company, is going into vaudeville and will open at the Royal December 1st. He has selected big scenes from three of his best known successes "The Cardinal", "The Belle" and "Dr. Jekyll and Mr. Hyde" which he will present with a company of five.

SALLIE FISHER HAS NEW ACT
SALLIE FISHER, who has been playing the Palace here this week, Sallie Fisher volunteered the information that she will appear, which has been written for her by Claire Kummer.

DATE SET FOR DANCES

Hereafter a formal dance will be held each at the National Vaudeville Artists on the first Tuesday of each month.

UDEVILLE

PALACE

The management will probably cut the running time of several acts as the show ran until 5.40, and there is ample room to curtail the time of two acts in the last half. The arrangement of the programme is not up to the usual standard on account of a wait of two minutes between the first and second act and it would be advisable to place Phil Baker in the number two and Bruce Duffett in third position.

The pictures opened and were followed by Texas and Walker, a good-looking pair who spin ropes and uncovered some new stunts that were heavily applauded. Miss Walker works the spins with both hands and won individual applause for her good work. Texas told a few jokes while whirling the "cord" and secured some laughs. The act is deserving of a better spot, as it has much merit.

Bruce-Duffet Company, in "Thru the Keyhole," has hit upon a novelty in sketch form that, with an even break as to position and without the handicap of a long wait, would have scored a sensational hit. Two drops are employed, the latter being a huge keyhole, where the action takes place in which a chauffeur, applying for a position, is told by the "Madam" (Margot Duffet) that he must have speed and other qualifications. He proves that he has speed by kissing her. Of course he is engaged. Dan Bruce and Margot Duffet are artists and read their lines to perfection.

Phil Baker opened with a line of talk that contained little or no merit. However, as the act progressed, he gathered in enough laughs to entitle him to a hit. Jo Jo Lee assisted in a box and the act went over after Jo recited in rag-time.

James Thornton received a big hand on his entrance. He opened with a song and then went into his monologue appertaining to and touching on prohibition and topics of the day. He scored solidly and truly deserved all that came his way.

Anatol Friedland has a pretty act, but he should be more to the fore, as each of the company have more to do than he has. However, his melodies were well sung by Lillian Berse—who was handicapped by a cold. Phoebe Whiteside danced well and won a big hand, Marie Hill looked cute and strutted around to the delight of all. Neal Mack was convincing.

Pat Rooney-Marion Bent and Company, held over for the second week, scored emphatically. Pat never dauced better and Mlle. Marguerite and Frank Gill, were a sensation. Lopez' kings of harmony kept everyone in motion and Zella Rambeau, Lillian Fermoyle and Lucille Love, did well with their assignments.

Grace La Rue appeared more becomingly dressed on previous visits, but sang in her charming manner as of yore. "Twilight in Barakusk," "Jeunesse," "The Messenger," "Read Your Eyes," "Say It With Flowers," "Sweethearts I Might of Had," and "Bon jour ma belle" were delivered expertly. Joe Daly accompanied at the piano.

Whiting and Burt bowed off at 5.30 after singing seven songs to much applause. We cannot recall any act that has held them in like this pair of song delineators. They surely went over with a bang.

Mlle. La Toy's Models is one of the best posing acts in the business and the statue like poses met with hearty approval.

VAUDEVILLE REVIEWS

RIVERSIDE

As an opening act, "Muddled Mixtures," presenting Billy Potter and Effie Hartwell, is well named and scored from the very start. These two clever artists have gone in for the original, and, after witnessing their offering, one must agree with them. They both dance and sing in a manner above the ordinary, to say nothing of their sensational acrobatic work.

Luba Meroff, with Ben and Sonia Meroff, had little trouble in singing and dancing themselves into a big share of the applause in the second spot. The two young ladies possess particularly pleasing personalities in addition to pleasing voices. Their song offerings were rendered in a manner far above the ordinary, in that they were well phrased, sung with perfect diction and were never unmusical. Ben Meroff proves himself to be a dancer par excellence, where the Kosack steps are concerned, but he is a solid dancer better than the average instrumentalist is to be heard in any cafe about town.

Ed Gallager and Joeolley, in their military travesty "The Battle of Whatstheuse," an act that has a laugh in every line, had little trouble in making a name for themselves as comedians of market ability.

Ed Lowrey and Irene Prince have a comedy skit in "40-50," that is bound to please although not over strong in construction. These two young people possess ability, and Lowrey makes an ideal "nut," while Miss Prince, with her "cry-baby" voice, makes a charming appearance in her tight fitting clothes. This act scored a big hand

was a decided hit in closing the first half of the program. Miss Wheatons sang number of Carrol songs, including several selections from "The Little Blue Devils" in a charming manner. The quartet, consisting of Miss Wheatons, Edie, Annese, and Ota Grij, violinist, assisted by Constantine Kobeleff and Wilbur Chisworth, presented an act which, from an aesthetic standpoint, ranks among the best to be seen upon the stage. The quartet, who are all young ladies, possessed of charm and whose knowledge of dance technique is made evident by her interpretations. She is ably assisted by Kobeleff. Ota Grij plays his instrument with understated

Someone once asked "What's in a name"? If that someone is fortunate enough to sometime see Phil Baker, he will know, because when he appears upon the bill he receives nothing short of an ovation from the audience. Baker is a comedian who possesses the needed something to put his material over and leave the audience crying for more. He was more than successful here and was forced to make a sort curtain speech.

"Extra Dry," a girl and music act sponsored by William B. Friedlander is well named; it is extra-dry. Friedlander has woven some rather tuneful music about the weakest of books and has been none too careful in his selection of cast. Aside from the costumes and elaborate stage settings this offering has nothing but its musical setting in its favor.

COLONIAL

Herbert's Leaping Hounds, aided by an aggregation of other animals, opened the show, with Bill Rock taking the headline honors.

Harry Cooper, with some songs and stories, followed an cleaned up a neat little hit. He delivers his songs in a pleasing voice and has a number of funny stories which he tells in a humorous manner. He got away to a good stead hit, which was enhanced by his rendition of a medley of old time numbers, which he sang with the Empire City Quartette.

Only Quasimodo, with some songs and stories, followed and cleaned up a neat blonde miss, offered a comedy playlet from the pen of Willard Mack. The story of the piece is an old one, concerning a jealous wife and a strong-willed husband. They cannot agree and the audience is treated to the spectacle of a family feud, not at all unlike the real thing. The dialogue is very funny.

Glenn and Jenkins, in a negro comedy skit entitled "Working for the Railroad," came next. These two boys are comedy artists who have a vehicle that fits them like a glove. They had the gallery in fits of laughter and those boys on top sure can laugh. Glenn and Jenkins have a comedy act that, in due time, will be numbered with the classics. Not only do they know how to deliver comedy, but they have some pep in their feet.

Following intermission and "Topics of the Day" came Vinie Dola, billed as the International prima donna, who offered a repertoire of numbers including some very old ones. She has a nice voice and wears a pretty blue costume which fits her well.

Billy Rock, assisted by a bevy of beautiful girls, in an act that is costumed and staged to the topnotch of the theatre. The act is a study in life. Life is headlining and we can easily understand why, for he has an act that is beautiful, from whatever angle you view it. He is a man of many faces. Several changes of costume, himself, going from afternoon dress, to a "Tommy D'Akine," then to evening dress, from which he again switches to Chinese costume, and so on. The act is composed of a series of specialties showing how Rock, a cosmopolitan, has wandered all over the world and seen it all. He has loved, and he now finally finds it. The last act, in particular, should be remembered, for it is one of the most enchanting and yet without, simple, bits of business, the most beautiful and the most timely. With a few Rock is all clever.

AL. Sayne, bills himself as the "singing beauty." He is. An assistant, who works from the orchestra pit, helps him to get a lot of his laughs. He did score a hit, and, after amusing the audience for quite some time, made way for Winston's Water Lions and Diving Nymphs, in a display of aquatic ability and form, on the part of the girls. The act held them in till the last drop of water had splashed on the stage. S. K.

ALHAMBRA

Alexander Sparks, with Florence Seeley and John Roberts, started the show with their "Kat Knap," in which Sparks and Roberts play the parts of a "tom" and "tabby." The offering is well staged, and the trio do their work excellently.

"The Mad Burke and Sidney Forbes, in *'Revue'* found favor and were applauded heartily both during the act and on the stage. The songs they sang were all good songs in a good voice and found the audience ready to fall into the choruses with him. Miss Burke needs no introduction; she has been singing in voice, for she is an all-round favorite. Guy Voyer and a pretty young lady, who was introduced as Miss Forbes, sang for the amount of work she does, pleased it with their comely offering which was well received by the audience. The thing that Will M. Houghton, the author of the playlet, is to be given at the Lyceum Theatre, is a very stereotyped romantic ending of most playlets of this type. For the story is so simple that the two persons who meet in a Fyllian trail, both having started severed divers from their start a conversation, which leads to love talk and songs, written by Milton Massie, are made to sing a duet, programmed twice, the other billing being with *'Once Upon a Time'*. Despite the fact that the two persons are supposed to love to the girl, and the encouragement he contrary to the rule, and the expectations of the audience, the two persons are made to sing each other, but shall retain their newly secured freedom. The patter is heavy

Thomas F. Swift and Mary E. Kelly have, without a doubt, one of the cleverest two-acts to be seen. There is one serious part in the act, which is delivered by Miss Kelly, when she shows a wonderful insight into the makeup of a good many of the young men of today. Swift is a dandy comedian and, with the gag contained in the offering, has every opportunity to show it. Miss Kelly sings very nicely. In fact, they are a team of exceptional merit.

"Once Upon A Time", is one of those plays that goes a long way towards proving the truth of the editorial on billings which was published in The Clipper last week. The programme calls the act a "fantastic musical farce with Jack Princeton and a splendid cast, including Leon Leonard." We concede that it is a farce, but where the fantasy came in, remains a mystery.

Dorothy Dickson and Carl Hysom, assisted by the ten piece Biltmore Cascades Orchestra conducted by Mox Dolin, offered their dance routine, intermingled with instrumental bits. The orchestra is one of the finest we have heard i uvandeville, and in addition, is a decided relief from the number of jazz bands which have been over-running vaudeville of late.

Bert Hanlon stopped the show despite the fact that he went on at a late hour. Hanlon has a daudy monologue, and puts over some first-rate gags. Dolores Vallecita and her Leopards closed the show and went well although there were a few walk-outs. But, as Hanlon said, "Leopards always have hard spots." G. J. H.

FIFTH AVENUE

(Last Half)

A symphonist, El Cervo, opened the program and set a pace for speed and style. He is expert and he danced and played everything from a medley of the music of Mendelssohn and Beethoven to the other a drum, a triangle and a violin. He is a real one, and, with the dancing changes he makes in the course of his act, he is entitled to be classed as an artist in this sphere as well as a good performer. There is a dance team of four, eight girls in the 'line and a 'vina and a piano. And every girl is good looking.

Harv Kahn, blonde and a comeliness of bewily qualities, followed the sketch, singing four bar numbers and abounding to all of them. Her singing got over her shoulder work created no sensation.

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RECENT

(Last Half)

Lillian and Twine are a trio of acrobats whose act is a good one by reason of the splendid manner in which they perform their acrobatic stunts. Lillian, herself, is a well built and muscular woman, and her Amazonian proportions, suggests as much strength as each of her two male partners. Their act is considerably above the average of its kind.

Fred Weber is a very entertaining vaudeville act with a very strong appeal to the masses in the big time houses. At this time he is scored around any other act on the bill. He is assisted by a woman who is a very good singer and a very good dancer. The act is a very good one, and it is a very good one.

"Just for Instance" in which Costello, a featured player, is an interesting act. It is a very good one, and it is a very good one.

Morgan and Moran, a couple of young men, somewhat failed to do their best in their act. They are a very good one, and it is a very good one.

The "Rose Review" in "Songs and Dances of the Year" is an act that is a very good one. It is a very good one, and it is a very good one.

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VAUDEVILLE REVIEWS

(Continued from page 9)

KEENEY'S

(Last Half)

Challis and Lambert opened the show with a musical and comedy act that was rather disappointing. They were considered as laughers, though the efforts of the woman and the comedy recitation by the woman are by far the best things in the act.

The Flying Weavers offered some sensational iron-jaw stunts. We would suggest that they cut the attempt at artistic effects and confine themselves to iron-jaw work, at which they excel.

Media, assisted by a "plant" from the audience, and a stage hand, offered some sleight of hand and magic that mystified and amused. He has some clever tricks which he backs up with an excellent line of comedy chatter, securing the audience laughing all the time it is watching him work. He made a favorable an impression that he was called upon to respond to encore.

Walter Leroy and Company of two, offered a comedy sketch called "Mother-born," which amused the audience immensely. They are a very good one, and it is a very good one.

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METROPOLITAN

(Last Half)

Hanson and Arthur opened the show with an exhibition of strong stunts, which placed an overflow audience. Their performance, while not any way extraordinary, is clever enough to hold the interest of the audience and they scored a good sized hit. The major portion of the credit falls to the actor of the two, who not only does most of the difficult stunts, but performs most of it comedy, as well.

Leutenant Charles Gerard opened his act by staging a number of stunts and walking on at the conclusion. He has only one of the stunts, but he uses with exceptional dexterity in the rendition of several difficult stunts. He also possesses a rather pleasing tenor voice.

His numbers have been carefully selected and have been planned to belittle. He is assisted in his last number by a girl costumed as a Salvation Army Lady. Gerard scored about the largest hit of the show.

"Business is Business" is a sketch which deals with two characters resembling very closely the now famous "Fats" and "Fertin" and their business difficulties during the "black" days by "dicks." They have in their play a certain very young woman who is a very clever girl, and they are very good.

Rowland and Meehan offered a singing and comedy act, which was very good. They are a very good one, and it is a very good one.

The "Kinkid Kitties" a breath of the heat of Scotland, closed the show with a very good one. It is a very good one, and it is a very good one.

HAMILTON (Last Half) Aubrey and Riche, two girls, opened the show with a very good one. It is a very good one, and it is a very good one.

Blythe and Vance were supposed to appear, but they were not there. They are a very good one, and it is a very good one.

Harv Kahn, blonde and a comeliness of bewily qualities, followed the sketch, singing four bar numbers and abounding to all of them. Her singing got over her shoulder work created no sensation.

On in the fifth costume was O'Connor and Nixon, a team that shy held up the speed of the bill so far as it had gone. They are a real one, and, with the dancing changes he makes in the course of his act, he is entitled to be classed as an artist in this sphere as well as a good performer. There is a dance team of four, eight girls in the 'line and a 'vina and a piano. And every girl is good looking.

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AUDUBON

(Last Half)

With "Broken Blossom" as the feature attraction, the show was a very good one. It is a very good one, and it is a very good one.

The Deben Trio, all men, followed "Broken Blossom" with a dandy review of strong-man stunts which they did very well. They are a very good one, and it is a very good one.

John McDevan and a company, the latter consisting of a woman, took as though they will attract Grapewin and a company. Chance some day. For McDewin work resembles Grapewin's to a startling extent and they use the same type of sketch that Grapewin would use. In the company is also a young boy, who comes in for a few minutes of conversation.

While the offering is primarily a comedy, the plot is so strongly handled, McDewin should soon be seen on the big time with his own company. It is easily worthy of a good position along the bill.

Slidley Gibson and Red Pollack were next to closing. They are a real one, and, with the dancing changes he makes in the course of his act, he is entitled to be classed as an artist in this sphere as well as a good performer. There is a dance team of four, eight girls in the 'line and a 'vina and a piano. And every girl is good looking.

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HARLEM OPERA HOUSE

(Last Half)

If prohibition hasn't done anything else for humanity, it has, at least, given the vaudeville man plenty of new gas. On the bill at the Harlem, Inniss and Ryan, Cameron, Clemens and his act.

White all took flings at this dry wit, but the show was plenty of new gas. On the bill at the Harlem, Inniss and Ryan, Cameron, Clemens and his act.

The Haricourt Trio, opening the show, are a very good one. It is a very good one, and it is a very good one.

Harv Kahn, blonde and a comeliness of bewily qualities, followed the sketch, singing four bar numbers and abounding to all of them. Her singing got over her shoulder work created no sensation.

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VIE QUINN

THEATRE—Colonial.
STYLE—Jazz Dancing.
TIME—Twenty-two Minutes.
SETTING—In Four Scenes.

Vie Quinn is, according to her managers, the latest jazz "find" of a mad world. But, unlike most of these "finds," she possesses real dancing ability. In addition to the necessary wiggle that is the basis of all jazz dancing. Also, she has surrounded herself with an excellent supporting company, of which Frank Farum is by far the best. Here is a boy that is a jazz dancer par excellence. Then there is the Memphis Five, who create the sometimes musical music for the jazz. Last but by no means least, there is an unbridled man who possesses a real singing voice.

The act opens with a song by the man in which he introduces the first dance number, supposedly a Japanese jazz dance in which we behold an exhibition of eccentric dancing, with the art of shimmying as an extra added attraction. Then comes another vocal solo by our singing friend, after which Farum and Miss Quinn burlesque Rock and White's "Swanee Dance," with some more extra added attraction, a la "shimmy." Then there is a jazz selection by the orchestra, after which the man sings another solo of the vocal variety. Farum follows, with an exhibition of acrobatic shimmying that is the talk of the act. The boy has control over every muscle in his body and he moves them all when he dances. Then at the end of this number he is joined by Miss Quinn and they have a "shimmy" contest with honor fairly divided.

While the shimmy craze lasts, we can hardly blame Miss Quinn for using her responsive shoulders to shake out a living. But we also believe that when it dies out, she will have sense enough to frame her dancing act for her as she has the ability, the looks and the partner for such an offering. As for the act stands, the only fault the writer can find with it is the "shimmying" part. There is too much of it on Miss Quinn's part. S. K.

"OVER YOUR HEAD"

THEATRE—Fifth Avenue.
STYLE—Novelty.
TIME—Ten Minutes.
SETTING—In One and Full Stage.

Programmed as "Over Your Head," Lou Lohmiller is the producer of a new novelty act. Its title is a literal expression of what it is, but in a mechanical, not a mental, way. An unvarnished, but comically costumed and singing in a fair voice, opens in one, holding the stage dark for over a minute after which the drop goes up on a full stage. Here is disclosed a very pretty setting, a rose bed and, as the lights come on, it begins to lengthen out into a runway leading down to and out over the stage. The stage, where, when it has completed its run, it is over the first three rows, with the girl on it singing all the time.

Further novelty then is added, with the girl pulling down a swing and singing a swing song. It is a pleasing bit as a whole, but, to close the show, as it did on this occasion, is a hard spot for it. M. F.

NEW ACTS AND REAPPEARANCES

FASHION REVUE

THEATRE—Broadway.
STYLE—Paris Fashions.
TIME—Thirty-five minutes.
SETTING—Full stage (Special).

This act occupies a little over a half-hour for its exhibition and is presented with special settings. Fourteen girls, all said to be French, are used as mannequins. Richard Bennett is programmed as presenting the show, for one of the big Parisian costumers.

There are four scenes and a tableau, beginning with a display of pajamas, morning robes and morning gowns. This keeps the audience up to expect something real in the way of genuine artificial and physical charms, and, in the end no one is disappointed.

Scene two is entitled, "Secrets of the Boudoir," and after it was over the boudoir had all many secrets. The third ensemble exposed afternoon gowns and of these there were about twenty, all of them simple and rather commonplace. The girls as clothes are concerned, the following display was the one to hold the eye. The fourth scene consisted of evening gowns. There were over thirty of them, silver and gold, mesh, net and lace, and of many colors than the rainbow ever held. There were dignified gowns that one would expect to see in a wardrobe that gave the imagination a chance; bold gowns that accentuated rather than repressed the charms of the wearer.

The tableau brought the real game. It is entitled, "The Evolution of the Bathing Suit." The first is the bathing suit of yesterday, coming down below the knees the second is the suit of today, the one-piece togger of the present; the third, the bathing suit of to-morrow, is nothing at all. The girls are all in the same wear, young ladies, all beautiful blonde hair. M. F.

DOC BAKER

THEATRE—Fifth Avenue.
STYLE—Musical Troup.
TIME—Twenty minutes.
SETTING—Full Stage special.

Doc Baker has already played around in vaudeville for quite a few years as a proven artist, and in his new production which is one of merit, he does some quick work that is breath-taking.

Baker's offering is not a musical comedy, for, although there is a very thin theme that may be called a plot, the offering is really one that puts forth pretty girls, pleasant music, some dancing and singing.

In addition to a chorus of eight, all pretty and versatile, Baker has added the Pearson Boys, who do some dance bits very nicely, and Folly Walker, a little blonde, who is likely to be grabbed by some producer, if Baker doesn't watch her carefully. For this girl does not rely upon her looks to get over, but sings and dances in a very charming manner. Baker himself, is on stage constantly, doing a number of different characterizations. He starts out singing "Two," makes some lightning changes, and, in one bit, does a burlesque "waitress" bit with a comedy song that is a great laugh number.

WILL CRUTCHFIELD

THEATRE—Central.
STYLE—Lariat Spinning.
TIME—Twelve Minutes.
SETTING—Full Stage.

Lariat spinner, Will Crutchfield is an entertainer par excellence. His act in the Doni Tasse Revue at this house stands out as one of the most if not the most entertaining feature of the show.

At the outset, he appears alone and spins his lariat as a sort of overture to his more varied spinning efforts later on. After which he is the central figure amid a picturesque Western setting, surrounded by a herd of lariat-spinning maidens who clog and spin their ropes while they accompany him in the rendition of "In Arctons." His voice is somewhat weak, which was especially apparent in the remoter regions of this vast inaudible audience.

But what he lacks in vocal ability he makes up in his mastery handling of the lariat. For in this, he stands alone—even above Fred Stone and Will Rogers, the latter of whom is his cousin. He is a clean cut sort of individual, has a natural manner of doing things and does not have to rely on stage business to get across.

We might add that at the finish of his act, he stands on a pedestal, holding the lariat aloft. It finally encompasses his entire audience, gathered in a circle about him, and caused enthusiasm in an uncertain manner. M. L. A.

NESI AND LEE

THEATRE—Fifth Avenue.
STYLE—Singing.
TIME—Eighteen Minutes.
SETTING—In Four special.

After an absence of six or seven years, Caesar Nesi, with a new partner the name of Minnie Lee, is back in vaudeville. In the period of his absence he has been studying in Europe, singing opera in Havana and Rio and fighting in the Italian army. He comes back to his present sphere of endeavor fortified with all the experiences of the past half-dozen years to give him poise in his new offering. Poise is the outstanding effect. It is an act to dignify any program.

Minnie Lee is discovered, with the rise of the curtain, prettily costumed against a light blue scenic setting. She sings a short number, then goes into "All Force Love" from Traviata. Next she comes from the rear and her tenor is heard with brilliant effect in "Allegretto" from Martha. The two close in one with a pretty duet number, sung in English. M. F.

DALTON AND CRAIG

THEATRE—Mrs. Fernald.
STYLE—Song and Dance Novelty.
TIME—Sixteen Minutes.
SETTING—Full Stage special.

Using an opening song about Aladdin's Lamp as the theme for the evening offering, this team, man and woman, start out singing "Two" of songs and dances that will please. The man opens with a song, and in the middle of the stage Aladdin's Lamp is shown.

BOWERS AND SAUNDERS

THEATRE—Fox's City.
STYLE—Sister Act.
TIME—14 Minutes.
SETTING—In One.

Two girls, well built, rather tall, and of good appearance, and who, in addition, possess melodious voices, make up this act.

The opening is a popular novelty duet followed by a solo, comedy number and ballad, after which they sing another duet, using a popular love number. For an encore they offer a third duet number. They make a change of costume for each number they sing.

The girls have the goods, and know how to sell them, but the writer believes that a little kindly advice will not be amiss. What we would suggest is that they secure some "dime" numbers, as they have voices particularly well adapted to that type of song. With advice, if followed, will help to make a good act better.

HELENE VINCENT

THEATRE—Vincent Street.
STYLE—Singing.
TIME—10 Minutes.
SETTING—In One.

Helene Vincent is a tall good looking woman, who offers a series of songs and dances.

She opens with a number showing how popular tunes have been stolen and how they can be made popular followed with a recitation in which she shows how a newly made widow says how between the two and a man changing her wants as the months roll by. Then comes a kissing song. Helene Vincent is a woman who possesses all the different kinds of kisses. She closes with a popular ballad.

"THE BEAUTY VENDER"

THEATRE—Harem Opera House.
STYLE—Comedy Singing Offering.
TIME—Eighteen Minutes.
SETTING—In Two special.

Using a drop representing an East Side street, with the doors to three houses shown, three women and one man have turned out one of the best "hokum" character acts to be seen in vaudeville to-day.

The young man is "The Beauty Vender" and calls upon each one of the three women successfully. The first is a typical characterization of the kind of Italian woman to be found on Mulberry Street. She is dark-skinned and dark-eyed, and has a waist line that makes her a perfect 54 in size. Comedy conversation follows with each of the two and at last the young man convinces her to try a sample of his goods, which he guarantees will make her beautiful.

His next stop is at the next door. Here a Jewess came out. Nerve, nerve she was a true, better characterization in both physical appearance and accent. One would be ready to take oath that she was down on the East Street. She also, is finally convinced to try a sample of his goods.

His next stop brings him to an old maid. She also takes a sample. All then re-enter, and from there on the offering is one of laugh with hokum all through. The manner in which the Jewess and Italian women are handled, make the audience look to be laured. The offering is clever and very comical, and the offering is based mainly to the efforts of the three women. With the Hues improved a few acts should be sung in the same place. G. J. H.

STOCK AND REPERTOIRE

CHICAGO NEWS

American Play Brokers
Cleaning Up in Europe

Increased Demand for Popular Repertoire Companies in England and the Provinces Necessitates Increase in Number of Available Scripts and Managers Turn to America for Aid

Number of available and of the w
The end of the war has been made
the excuse for many things. Now comes
a statement from the leading play brokers
that the end of the war gave them an
opportunity to enter the European
field and clean up everything in sight.
As in this country the lifting of the
feeling of oppression at the cessation
of hostilities, resulting in the revival of
the demands for amusement, brought
about the formation of a large number
of new companies that had not existed
before. When these started work-
ing, they found that they did not have
enough material on hand to work with,
and being unable to find suitable plays

for their purpose, they turned at once
to American play brokers.

Among those who have reaped a
harvest are Darcy and Wolford, who,
up to date, have sold or leased for Eng-
land, Australia and the provinces, no
less than half a hundred plays. The
Century play company, too, has sold
quite a few in England. Sanger and
Jordan have been doing well over there
and the others are no exceptions.

This universal need of good plays on
both sides of the Atlantic has resulted
in a season of prosperity for the
brokers which should show many
thousands of dollars profit when the
final accounts for the year are taken.

COMPLETE WISCONSIN CO.

J. L. Morrisey and Edward Vickery
were in New York last week to make
arrangements and selecting players for
a stock company they will operate at
the Elms Theatre, Superior, Wiscon-
sin. The name of the company has not
yet been chosen, but will, in all prob-
ability, be "The Pina Fida."

In the company are, Edward Dewey,
leading man, June Meredith, leading
lady, Helen Holcomb, comedy player,
Wear, second, Marguerite Mason in
costume, Robert Reed, juveniles, Fred V.
and the comedians. The other char-
acters, Dave Walters, general business.
Edward Vickery will direct the company
and Morrisey will manage.

The company will open on Sunday,
November 23, with "On Trial" as the
attraction. Other plays in their rep-
ertoire include, "Mary's Ankles," "High
Cost of Living," "The Silent Witnesses,"
and, etc.

J. ELWOOD RECOVERS

J. Elwood, the singing and dancing
stock and musical comedy juvenile
who, for the last two weeks has been
confining to the hospital with appendi-
citis, has fully recovered.

COLONIAL PLAYERS QUIT

BADDERSON, Mr. Nov. 18.—The Col-
onial Players, who have been appear-
ing at the Colonial Theatre here, were
forced to disband after two weeks of
bad business. Several local bankers
who were responsible for the company
are reported to have "piled back" at
the last moment and backed out of
the venture.

AFTER PLAY PIRATES

The Century Play Company has re-
cently word that a Stock Company
playing down through Maryland, have
been pirating plays in which they hold
the rights, and last week detected it
naming "A Fair of Stars" and "Play-
things," the latter under the title of
"Every woman's Sisters." Thomas Kane
president of the company, immediately
wrote the district attorney at Ches-
tertown, Maryland, to restrain them
from using the plays. He is now fol-
lowing the matter in the hands of Logan
Johnson.

MUSKEY PREPARING COMPANY
Evan, Pa., Nov. 17.—Howard Runney
is getting together a company for some
time here. He has engaged, Henry
Brown as director, and Ralph Murphy
as juvenile man.

PEYTON TAKES OVER COMPANY

CLEVELAND, Ohio, Nov. 17.—The Pros-
pect Players of the Atlantic has resulted
in a season of prosperity for the
brokers which should show many
thousands of dollars profit when the
final accounts for the year are taken.

STARTS WHITE PLAINS CO.

G. Glasmeier is taking the Palace
Theatre in White Plains, N.Y., and
will inaugurate the new company there,
which will open on November 24th,
with "The Cinderella Man" as the in-
it attraction.

SHERMAN RETURNS FROM NAVY

Robert J. Sherman, with the Pickett
Slaters Company, has just returned
from sixteen months of detached ser-
vice with the British Army, in France.
He was a sergeant in the U. S. Infan-
try and was attached to the British
forces as entertainment director.

While in France, Sherman was twice
wounded and, after the armistice, was
sent to the Le Mans sector, where he
amused Madelon Core as actor and
entertainments. He has written sev-
eral war sketches, and a new three act
play called "The Boy Who Went,"
which was given its first production
by the Pickett Slaters Stock Company
last week.

GOES INTO PRODUCTION

BADDERSON, Conn., Nov. 14.—Mar-
jorie Mason, Irregular, of the Poli
Players at the Poli Theatre, here, is
deserting the stock field for a regular
production. She leaves the end of the
company at the conclusion of the pre-
sent week, November 15th. She will be
seen on Broadway about January 1st.

"MIRACLE MAN" BEING REVIVED

"The Miracle Man," by George M.
Cohan, is being revived in stock and
the first performance will be given last
week by the Prospect Players, in Cleve-
land and this week, at the Shubert
Theatre in Milwaukee, by the Bal-
conridge Players.

JOINS MAITLAND PLAYERS

Car. Nov. 18.—The Maitland
Players, who have been enjoy-
ing a very successful season here, have
a new leading man in the person of J.
Anthony Smythe, who joined them rec-
ently.

GETS RIGHTS TO JAP NOVELTY

The rights to England, Ireland and
Scotland for the Japanese novelty pro-
duction called, "The Great Jap," have
been secured by Messrs. Finders
and Hartley, who purchased them from
G. Harris Eldon, who toured with the
production on the West coast a few
seasons ago.

The English production will open in
January with a specialty troupe of four
Japanese women dancers and acrobats.
Beside Clifton, who played the title
role in the West, has been offered the
role for the English production and El-
don the comedy part in which he ori-
ginally appeared. Eldon is consider-
ing reviving the piece for presentation
in the East, where it has not been seen.

CHANGES IN SHOW

On Monday "The Ziegfeld Follies" will
at the Colonial, with Sam B. Hardy,
Janet Velle, Helen Clark, Loria Baker,
J. Glasmeier, Harvey and others. "The
Velvet Lady," which at present oc-
cupies the Colonial, will be ended next
Monday evening, when Fred Stone ar-
rives with "Jack of Ladders" to spend
a fortnight in the windy city. There is
promise of an abundance of musical co-
medies for the winter season. The
Chicagoans will fall back to musical comedy
attractions.

KAHL REPORTED MARRIED

There are rumors hereabout that
Sam Kahl, who has been with the
Pina Fida Company, was secretly
married last week. Truth or no truth
Kahl is receiving congratulations of
his many friends in the profession and
he is taking them good naturedly.

WANT TO START PAPER

A company has been formed for the
purpose of publishing a local theatrical
newspaper, to make its appearance in
Chicago sometime in January. It is
said that the company has closed ne-
gotiations with the founder of "Vande-
ville," for all rights and subscription
data of the publication. The new pub-
lication may carry the title of "Vau-
deville" "that pink paper."

EQUITY HAS NEW PLAN

At a meeting of the Actors Equity As-
sociation, Friday in Oriental Hall,
Masonic Temple Building, it was de-
cided to form a permanent Chicago
council to contain 24 members who will
have in charge all affairs of the or-
ganization in Chicago and west to the
protection of the members of the mem-
bers will be announced at a later date.

J. Marcus Keyes, New York repre-
sentative of the union, who has been in
Chicago looking after the interests of
the organization, will continue in
charge of affairs until relieved.
Messrs. Keyes and Cope and Leavitt have
been appointed as a committee of three
to clean up the local situation and in-
vestigate and see that every performer
working out of Chicago is doing so on
an Equity contract.

WOODS SHOWS GOING BIG

"Up in Mabel's Room" has been ac-
credited with having taken in \$210,469
in eleven weeks. The receipts have ex-
ceeded, by \$14,000, the total of the for-
mer record holding production "Friend-
ly Enemies." "Up in Mabel's Room"
is said to be the greatest money draw-
ing attraction in this country at the
present time.

ARLIS PIECE UNCONVINCING

"Jacques Duval," from the pen of
George S. Kaufman, a New York news-
paperman, has been staged at the
Blackstone, featuring George Arliss.

The play is of foreign origin and was
written with the intention of proving
the right of the white race over the
human interest. But it lacks convic-
tion and leaves much to be desired.
In other respects, however, it has been
splendidly done. Arliss does a wonder-
ful piece of acting as Jacques Duval, a
scientist wrapped up in the discovery
of a new serum.

The plot starts with the triangle
game, but the old bromide is given a
new twist. Duval is a great doctor who
sacrifices everything to his work, with
the result that he is on the verge of
losing his wife's love. The third mem-
ber of the triangle is the man who is
trying to steal Duval's wife, a marquis
who is, himself, a student of medicine.
When discovered in a compromising
situation by Duval, the marquis pre-
tends that he came to the house because
he was in slight need of medical atten-
tion. When Duval examines him, he finds
that the marquis has tuberculosis.
When the wife sees the situation, she
pleads with him to cure her lover.

So wrapped is Duval in science that
he is unable to cure the marquis, who
is far more vital to him than keeping his
wife's love and he administers his new
serum to him in the name of saving
life. But the marquis dies, whereupon
the Council of Ethics charges him with
murder on a human being. Duval
who has implicit faith in his serum is
afraid that his discovery will be destroyed
by the Council of Ethics, so he convinces
his wife to testify to charges that her
husband killed the marquis out of jealousy.
At the eleventh hour, a letter is
found from the marquis, to the effect
that he died from self-poisoning because
he could not accept a life from the husband
of the woman he loved.

Arliss is a wonderful actor but cannot
gain the audience's sympathy in the
coldness of the role that is his. El-
izabeth Eldon is the wife. The lover is
portrayed by Manart Elpen who gives
a splendid characterization. Others in
the cast include, William C. Cady, An-
thony, William Meyers, Mrs. Arliss,
Fernando Blacourt, Spencer Harris, J.
Palmer Collins and others.

GAIETY STARTS VAUDEVILLE

The Old Gaiety theatre has been
transformed into a vaudeville theatre
and opened Saturday afternoon with
acts supplied through the offices of the
George H. Webster Company. The house
is under the control to Linick and Ja-
coby, who also have the Ziegfeld
Theatre. The policy will so operate
a day, night two splits. Eight acts will
comprise the bill. It will follow the
current system used by the McVickers,
Rialto and the Chicago Theatre.

RUTH ST. DENNIS HOME BURNS

Word reaches here from Eagle Rock
City, Cal., telling of the burning of the
home of Ruth St. Dennis. The house
was burned by a fire started by Ted
Shawn. Both artists narrowly missed
death in the flames. Their expensive
costume wardrobe was saved by being
burned. Miss St. Dennis is said to
have her home and property covered
by insurance.

SOTHERN-MARLOWE DATE SET

The Sothern-Marlowe engagement
arranged at present for the Blackstone
theatre, beginning Dec. 15. There is a
possibility of these plans being changed,
however, to permit the continuance of
"Take It From Me."



Founded in 1853 by Frank Queen
 Publisher
 THE CLIPPER CORPORATION
 C. M. O'Neil, President, Fred and Geo.
 F. Vaughan, Editors
 1604 Broadway, New York
 Telephone Number 5114-1
 WALTER VAUGHAN, EDITOR
 Paul C. Sweeney, Managing Editor

New York, November 19, 1919.

Entered June 24, 1879, at the Post Office
 at New York, N. Y., as second class mat-
 ter, under Post Office No. 1171.
 THIS CLIPPER is issued every WEDNES-
 DAY.

Forme Close on Sunday at 5 P. M.
 SUBSCRIPTION

3 months, \$1.50. Canada and
 foreign postage extra. Single copies will
 be sent, postpaid, on receipt of 15 cents.

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 Registered Cable Address: "Authority."

The Clipper Can Be Obtained Wholesale
 and Retail at Our Agents, Goringe Amer-
 ican News Agency, Green Street, New York
 City; Green Road, London, W. C. England;
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 Paris, Paris France; Gordon & Gotch, 125
 Pitt Street, Sydney, N. S. W. Australia.

Is Censure Justified

There is such a sincere and dignified
 tone in the letter written by the Rev.
 Dr. John Roach Straton to Daniel
 Frohman declining to participate in
 an Armistice Day celebration, that one
 is impressed by the earnestness, espe-
 cially when he declares that "the moral-
 ity of actors and actresses is deplorably
 low." We wonder whether the moral
 majority that means to loom so large
 in the mind of Dr. Straton isn't really
 something that the reverend gentle-
 man is looking upon with excessive severity.

There is immorality in the theatre
 of today. Nobody will honestly deny
 that. But, perhaps it is because people,
 since Adam and Eve, as the Bible
 points out, have been prone to immor-
 ality. Why the people of the theatre
 should be designated as the greatest
 and most persistent transgressors,
 though we fail to understand. In fact
 among the very ingenious, theatrical
 folk, all actors and actresses, are con-
 sidered immoral people in the eyes of
 the church.

For our own part, we have failed to
 note that the members of the profes-
 sion are any more immoral than the
 members of any other profession, not
 excepting the clergy. And it is our
 literary recollection that, in an age
 when the church was infinitely more
 dominant than it is to-day, notably
 throughout Europe and especially dur-
 ing the pre-Renaissance period in Italy,
 the ecclesiastical folk in large numbers
 were not above reproach for reason
 of immoral manners in which they con-
 ducted themselves. We merely mention
 this in passing and not because we
 would impute immorality to the church
 of to-day.

But, to return to the theatrical pro-
 fession of to-day, we would go so far
 as to say that, considering the oppor-
 tunities it affords its members to act
 immorally and considering the large
 number of people who are connected
 with it, it is probably no worse and
 no better than any other profession.

Now the Rev. Dr. Straton deplored
 the "low morality" of actor folk. It is
 quite obvious that he had in mind a
 number of stories concerning them that
 are banded from mouth to mouth and
 also the lurid tales of divorces and

other affairs in which actors figure
 and which appear in the public prints
 from time to time. It probably didn't
 occur to Dr. Straton that a large per-
 centage of the stories having to do
 with the private lives of actors and ac-
 tresses, that even the most honest, true,
 while essentially true, are so colored
 that they give the impression that
 actors and actresses in general are a
 morally irresponsible and essentially
 crooked people.

What the reverend gentleman and a
 number of others, do not seem to be
 aware of, is that at least a per-
 centage of the girls in the foremost
 musical shows along Broadway, and
 indeed, throughout the country, are
 these latter come from the most bet-
 ter, good families and lead whole-
 some lives. Those who do not lead such
 lives would probably conduct them-
 selves in that manner if they were
 members of any other profession; ex-
 cepting that, whereas in other professions
 their acts find them out, in the thea-
 trical profession the newspaper oft
 times does it, "goes" to find out and
 heralds the immoral acts that are
 committed.

However, we are glad to note that
 several well known clergymen voiced
 opinions regarding actors and actresses
 and the theatrical profession in general
 that were opposed to the views ex-
 pressed by Dr. Straton. For, in the main,
 it really appears that the theatre is
 more sinned against than sinning.

25 Years Ago

Col. John A. McCull, died at Green-
 borough, N. C.
 Mike J. Kelly, burlesque owner, John
 De Alma, now at the Gaiety Brooklyn,
 and Louis Leno, Harry De Alma and
 Paul De Vine were with the
 Sells and Renfrow Circus on the Pa-
 cific Coast.

"The Sidewalks of New York" by
 Chas. B. Lawler and James W. Blake,
 published by Howley, Haviland &
 Co.

George Backus was with "The New
 Britain Theatre, New York, with Wil-
 son and Paul De Vine were with the
 Sells and Renfrow Circus on the Pa-
 cific Coast.

"The Land of the Living" was pro-
 duced at the Grand Opera House, San
 Francisco.

"The Big Four" including Smith,
 Martin, Haley and Sparks, opened at
 the Orpheum, San Francisco.
 Lillian Russell opened with "The
 Queen of Brilliants" at Abbey's Theatre
 New York, assisted by Hubert Wilks,
 Digby Bell, Spencer Kelcey, Laura
 Joyce Bell, and Annie Meyers.

Carrie Turner opened in "The Com-
 ing Years" at the Fifth Avenue
 Theatre, New York.

"The New Woman" was produced at
 Palmer's Theatre, New York, with Wil-
 son Lockaye, E. M. Holland, Chas. J.
 Richman, Ruben Fox, Mrs. D. P. Bow-
 ers, Anne Russell, Virginia Harrard,
 Madeline Bouton and Georgia Busby.

Answers to Queries

G. L.—"Doc" Baker formerly did a
 protest act. He is now touring in van-
 derbilt at the head of his own musical
 band.

P. H.—"The Dave Kramer" who is now
 in "Holy Holy Eyes" is the same one
 that used to be with Morton in vande-
 rbilt. They did a black-face comedy
 act.

J. F.—"The Mile, Marguerite" that is
 with Pat Rooney's act is not the same
 one. There is another Marguerite with
 John Guilan.

J. S. G.—"Experience" opened in New
 York at the Ork, Oct. 27, 1914. It ran until
 June 5, 1915.

H. L.—"Harry Sherry" used to book the
 Sunday evening concerts at the Winter
 Garden.

Jim—"The George Handou who re-
 tired from the Hulton Brothers became
 a clergyman. He was twenty-eight
 years ago.

L. S.—"Arnold Daly was the first
 to present "Candida" and "You Never
 Can Tell" to the American public. He
 appeared in both.

C. H.—"The Intruder" was a three
 act play written by Cyril Harcourt,
 and presented in New York on Sept. 29,
 1916, at the Cohan and Harris Theatre.

E. T.—"Larry Kelly" offered "The
 Irish Emigrant" previous to playing
 with "The Minister of Remy." He is
 now appearing with another new one.

W. P. T.—"Marjorie Rameau" started
 her tour to divorce from William Mack
 in February 1917. Nathan Burkan was
 her attorney.

G. N.—"Henry E. Dixie was born in
 Boston on January 6, 1859. He made
 his debut at the age of ten in "Under
 The Gaslight."

Sam—"Both Dustin and William
 Farnum have appeared on the legiti-
 mate stage.

Rob—"Joseph Santley appeared in
 "From Rags To Riches."

A. D. T.—"Marie Cahill and Richard
 Carle started in "Ninety Six The Shade."

W. H.—"The Black Crook" was
 originally presented in 1900.

C. G. E.—"Marie Ostriche has appeared
 in pictures both as a star and as sup-
 port. Her latest effort was in a
 "The Sacred Flame," with Emily Ste-
 vens. She was to have starred in a re-
 gular production, but it failed.

W. C. J.—"Francis Wilson is the pre-
 sident of the Actors' Equity Associa-
 tion and George M. Cohan is president
 of the Fidelity League." The organiza-
 tions have nothing to do with each other.
 Yes, you can join either one you wish to.

F. E.—"William Fox owns about
 twelve theatres in New York. Yes, he
 also produces his own pictures. Harry
 Lipkowitz is manager of the Folly,
 Brooklyn.

F. E. A.—"Lewis J. Selznick is the
 elder. Myron is his son.

D. G. P.—"Luelle Moroso is a brother
 of Oliver Moroso. He is an agent.
 D. P.—"The Rivoli Theatre opened to
 the public on Dec. 27, 1917.

W. H.—"Harry and Emma Sharrack
 once did a misbravering act called
 "Over The Top."

S. J. L.—"The Reckless Few" was
 produced by William B. Friedlander.
 Connie Craven was featured in it.

C. E.—"The Avon Theatre, Rochester,
 inaugurated a straight vaudeville policy
 during Christmas week in 1917. J. H.
 McCaree was manager at the time.

W. P. E.—"Harold Orick and Frank
 Stammers wrote "Listen Lester." They
 also wrote "Hitchy-Ko, 1918," "Flo-
 Flo," and "Town Topics" among several
 others.

P. H.—"The Fair Barbarian" was a
 Paramount release.

F. S.—"Madame Petrova" purchased
 Sam Harte house at Great Neck, N. Y.,
 two years ago.

P. M. L.—"Horlick, now with the Se-
 ranges Sisters, appeared in vaudeville
 before with a dancing act called "The
 Crazy Camp."

W. G.—"The Twelve Pound Look
 was one of Sir James Barrie's plays.

RIALTO BATTLES

A LINE OR TWO

Sometimes I'm very thankful that the
 country has gone dry
 And if you'll only listen, I shall tell you

Now that the beer and whiskey are to
 flow no more,
 I wot'th have to listen to "The Face on
 the Barroom Floor."

HERE'S A GOOD GAG

She—What would you rather be, a
 realer, or a curb broker,
 with a lot of stock?
 He—I rather be a broker with a little
 private stock.

TOO MANY WAYS

With rumors of the Shuberts taking
 a slice of Schiff's sale and Harry
 Carrell and Harold Arterfield coming in
 on it also, the title "Fifty-Fifty" is
 hardly applicable any longer.

HEARD AT THE THEATRE

"I wonder where Bill Cook got all
 those pretty girls."
 "Who do you like best, Wildie Bard
 or Rose Samuels?"

"If these over-plump actresses don't
 stop trying to do the shimmes, it's go-
 ing to keep me from dancing."
 "I hope the last act isn't much good
 because I've got to go home and get
 dinner started."

FAMILIAR HEADLINES

Angus Thorne Writing Play,
 Sale of Orpheum Circuit Rumored.
 To Fight Sunday Shows.

OLD SAYS RE-SHAPENED

There's a new a slap twist the break-
 in and the Palace.
 "The book in the hand is worth two
 in the bush."

"This letter to have performed and
 flourish than never to have performed at
 all."
 All is not gold that glitters, for there
 is 5 per cent to the agent and 5 per cent
 to the booking office and a 10 per cent
 royalty and—but it's a sad story.

HERE'S YOUR CHANCE

Now that several United States Court
 justices have ruled that Prohibition
 was illegal, here's a chance for some
 young actor to spring a gag about their
 being "good judges" of the question.

OUR OWN DICTIONARY

Hand—that which all performers
 have, ye seldom get.
 Hand—that which many strive for,
 and some get, sometimes, someplace.
 Holiday—in the legitimate, an extra
 matinee with pay. On small time, two
 extra matinees, and pay if you can get
 it.

Ham—a much maligned word, usually
 applied to an actor who has not been
 cured of his belief that he is a star.
 Haves—Comedians. The fellows who
 write Irish songs for.

Hero—a six foot four individual who
 stands alone against The and who
 the heroine at the expense of a six foot
 villain.

WHY NOT NOW

Inasmuch as the Government is get-
 ting after theatre ticket speculators on
 the ground that they are profiteers,
 making money without working for it,
 we would suggest the following elimi-
 nation of agents—Who make money
 without working for it.

Authors—Who live by means of their
 sale of their own material.

Critics—They tell others how to do
 things they can't do themselves.

TO
**MUSICAL ACTS
 DANCING ACTS
 ACROBATS
 MAGICIANS
 JUGGLERS
 ETC. ETC. ETC.**

Here is an OASIS in the DESERT of good material
 for incidental music to your specialty

BO-LA-BO

the Egyptian Novelty Number by George Fairman
 can be played either as a fox-trot or one-step

BO-LA-BO

Published for Orchestra, Band also Piano Solo & Song
 Vocal Orchestrations in any key.

BO-LA-BO

with the novel singing obligato for Orchestra & Band
 a veritable sensation.

BO-LA-BO

If you want an attractive, snappy, colorful number to help
 your specialty from a musical standpoint, send quick for

BO-LA-BO

State what arrangement is required, and if for voice, what key.

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 SYDNEY HALEN, Salt Lake City, Utah
 29 Westmore Bldg.

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 Garret Theatre Bldg.
 JOE L. MARRIS, Chicago, Ill.
 120 North Black.
 H. WERTZ, Chicago, Ill.
 Fourth and Prospect Bldg.

E.O. EDWARDS, Philadelphia, Pa.
 25 S. 4th St.
 HALL, St. Louis, Mo.
 Gaiety Theatre Bldg.
 HALL, St. Louis, Mo.
 420-2 Theatre Bldg.
 DOC EDWARDS, Cincinnati, O.
 27 Main St.

JACK LANEY, Boston, Mass.
 218 Tremont St.
 BARTLETT HOLMES, Detroit
 25 Michigan Opera House Bldg.
 270 Fairview Bldg.

GARE NATHAN, Los Angeles, Cal.
 Superior Theatre Bldg.
 BARNEY HAGAN, Seattle, Wash.
 20 Main Street Bldg.
 CHARLES J. WATSON
 2-4 Arthur St., New Orleans, La.
 R. H. FREUND, Pittsburgh, Pa.
 57 Fifth Ave.



AMERICAN'S RE-ARRANGING ROUTE

NEW HOUSES CHANGE WHEEL

At a series of meetings lasting over a period of three days, at which the directors of the American Burlesque Circuit were present, several changes in the route of the Circuit were arranged. The meeting was attended by George Peck, George Gallagher, I. H. Fick, Leon Laaki, attorney for the circuit, and Sam Levy and Harry Wetzman of Detroit. This arrangement was made necessary by the acquisition of several new theatres and the granting of two new franchises.

The theatres acquired by the American include the Mount Morris, in New York, the Westminster, in Providence, and the Empress, Cincinnati. The new shows are Robe Bernzetti's "Bathing Beauties," and the show that is now appearing at the Empress, "The Bathing Girls." Just what the final arrangements were could not be learned prior to press time, but as far as is known, the "Bathing Girls" opens in Boston on December 1st, replacing "The Monte Carlo Girls," opening first on the 20th of November for a few front days. The Providence house opens on December 1st with "The Monte Carlo Girls."

By this new plan, "The Mischief Makers" which was to have opened the season in Providence, will jump direct from Boston to the Olympic House, New York. The Empress opens on November 30th, with "Sliding Billy Watson." The "Bathing Beauties" is the new show to start the Providence week. It is a new franchise. The Mt. Morris will share the place with the Philadelphia, formerly the Camden week. The shows going direct from Philadelphia to Wilkes-Barre in the future. The show that is now in stock in Cincinnati will go on the circuit as franchise representing the Empress Theatre that city.

According to the present plan, the shows will go from Columbus to Cincinnati and then to Pittsburgh, in the West, while, in the East, they will go from Boston to Providence to the Olympic House New York Mt. Morris, in Harlem, Gayety, Brooklyn, to Newark, and the four days at Camden and two days in Trenton. They go from there to Philadelphia, Wilkes-Barre and West. Ben Levine has taken over the Camden house.

At the time of going to press, Peck and Gallagher, of the Circuit, were working on the new route and it is impossible to get any more information.

WATSON HAD BIG WEEK

Billy Watson had the largest day's business on the Saturday he played the Orpheum, Paterson, that that house has ever done. He did \$1250.00. His gross business on the week was \$5500, a record.

CHAS. FAGAN IN HOSPITAL

PITTSBURGH, Pa., Nov. 17.—Chas. Fagan is confined to a local hospital, where he is being operated on for stomach trouble. He left the "Step Lively Girls" here last week. The Weber, booked by Ike Weber, has taken his place with the show.

TOM SULLIVAN SICK

Tom Sullivan, owner of the "Monte Carlo Girls" on the "American Burlesque Circuit," has been confined to his home at Great Killis, Staten Island, the past five days, with an attack of the flu.

WILTON GETS FRANCHISE

Joe Wilton, of the "Mischief Makers," has been granted a franchise for a burlesque show by Sam A. Scribner for next season. He produced the "Mischief Makers" and "Monte Carlo Girls" this season.

QUITTING "BURLESQUE REVIEW"

Harry K. Morton and Zella Russell will close with the "Burlesque Review" at the Peoples Theatre, Philadelphia, Saturday night. They will return to New York at once and start rehearsals with "Sweethearts." Irene Leary, the actress with that company, will fill Miss Russell's place. Eddie Shubert, who has been working opposite Morton all season, will divide the comedy with a man by the name of Spellman, new to burlesque.

GOING BACK TO VAUDEVILLE

Chas. Raymond will close as straight man of the Lew Kelly Show at the Casino, Brooklyn, this Saturday. He has accepted an offer from George Peck to return to his act and will open next Monday at the Palace. He replaces Jack Clifford.

BILLY SCHULLER CLOSES

Billy Schuller closes with the "Burlesque Review" at the Casino, Brooklyn, this Saturday. Irving Gluck is the new straight man.

BEATTY TAKES OVER HOUSE

CHICAGO, Ill., Nov. 15.—Thomas Beatty to-day signed papers in which he became the owner of the Englewood Theatre, this city, and the property the theatre stands on. It is said that the price paid was \$150,000. Beatty had a twenty-five year lease on the theatre, which had seventeen more years to go when he purchased it to-day.

KRAUSE IMPROVING HOUSE

Darryl Krause is improving the appearance of the front of his house by erecting a new canopy over the main entrance, which will run from the building to the street curb. Electric lights and electric sign will add to the beauty of the structure. The contract price is \$4,000.

WESTON & YOUNG TO CLOSE

PHILADELPHIA, Pa., Nov. 15.—Weston and Young will close with Berne Gerard's "Follies of the Day" at the Palace, Baltimore, Saturday of next week. Florence Laury will replace Weston. He was booked by Rochin and Richards.

BERNARD JOINS NEW SHOW

Harry Bernard, who closes at Kahn's Union Square this Saturday, will leave next Monday for Buffalo to join the Orpheum, Paterson, with Harry Koller. He will put on an entirely new show, having a Hebrew comedian working opposite him. It is not known now where he replaces in the city.

Bernard has been at Kahn's the last two months producing shows and doing the principal comedy with Harry Koller. He is from the Pacific Coast. The Weber placed him with the "Cracker Jacks."

AMERICAN GETS ANOTHER N. Y. FRANCHISE

TAKES OVER HARLEM THEATRE

The American Burlesque Circuit has acquired another house in New York by taking over the Mount Morris Theatre at 116th Street and 8th Avenue. This theatre, which was built in 1913, as a regulation attraction house, is at present operated by the Fifth Avenue Amusement Company, is fireproof and has a stage 20 feet deep by 85 feet long. It has for some time past been showing feature pictures only and has a capacity of 1725 seats with a clear view of the stage. The house is to be rededicated and several alterations are to be made prior to the opening of the theatre as a burlesque house on December 1st with "The Cabaret Girls" as the attraction.

The American shows will, hereafter, play the Mount Morris after having played the Olympic downtown and from there to the Casino, Brooklyn. The American believes this to be an excellent location and that it will do a good business there, the nearest competitor being Hurst and Seamon's at 125th Street near 8th Avenue. George Peck has been made manager of the new house.

KAHN AFTER STARS

B. F. Kahn, made an offer to Al Reeves last Sunday of \$750 a week for the first week that he lays off. Kahn, at the same time, announced that he is going after burlesque stars for his Union Square Theatre, hereafter.

BILLY SCHULLER SIGNED

Billy Schuller, "straight" man, who closed last week with the "Burlesque Review," opens this week with the "Mischief Makers," replacing Jimmie McDonald.

KOSTER TO MANAGE "FOLLIES"

Yonkers, N. Y., Nov. 15.—Robe Bernzetti has appointed Chas. "Kid" Kister manager of the "Follies of Pleasure" for the balance of the season. Bernzetti will manage his new show "The Bathing Beauties."

WILLIAM RE-VAMPS SHOW

St. Louis, Mo., Nov. 14.—H. Sim Williams' "Blue Birds," with an entirely new set of scenery, is a different show than the one that played in Kansas City. Williams has put on a new book and has added several new sets of costumes.

A new prima donna, Ruby Wallace, has replaced Miss Farrell, and a new ingenue, Dottie Ray, is in the show. Helen Andrews, the old sobrette, remains. Frank Wakefield is the new "straight" man. He will open in Indianapolis.

Williams has staged all new numbers as well. Jack Miller is the featured comedian. He was with the old show.

Others in the cast are Chas. Smith, William Lynch, Andy Smith and Catherine Walsh.

"PACEMAKERS," WITH SEYMOUR AND BARTLETT, GOOD LAUGHING SHOW

The "Pacemakers," which has been changed around somewhat both in cast and material since we saw it at the Star, Brooklyn, a few weeks ago, is a far better entertainment now than it was then. We caught it last Friday night at the Gayety, Newark, and it went over very well.

Len Haskel has added a number of bits, particularly in the last part of the show and although they are not by any means new, they are far better than the bits they replaced. The principals worked hard and had the audience laughing all through the performance.

The comedy is in the hands of Harry Seymour and George Bartlett. The former is using a different make-up this season, including a red nose and hair, with an odd looking mustache. He is again doing the "fish" character, and in this role he is clever. He is a fast little fellow, takes many "cups" and is a hard worker.

Bartlett, a Hebrew comedian, is doing more lines now, and we saw him which added materially to the comedy. He seems anxious to please, works hard and earnestly when he is on stage.

An aside to the comedian, Florence Tanner, who is making her first appearance in the show, is a girl who is a pretty woman with an excellent voice. She is a comedian and is doing both these things it is needless to say that she was suffering with a bad cold Friday night, and she was unable to sing.

Yale and Seamon, who were with the show, were well received. She displayed a very handsome and a hard worker.

Yale, a newcomer to burlesque in this part of the country, should try to get the use of his own voice. He is in this line we have seen on the circuit a lot. It was a pity that he was so excellently acted. The only trouble was that he was a bit out of sync.

Seamon, who was with the show, was well enough, as the management has him as a confidence man and avert afraid to show. He should be kept in the comedy act, as he is a good "straight" man and makes a neat appearance. He can sing and is a good man for burlesque.

Dot Davidson, a dancing sobrette, got over nicely. She has a good dancing, a brunette type, with lots of good looks, has a pretty front and gave a good performance. She was well received. She showed us some pretty and dainty dresses as well.

Robe Allen was on the sick list last week, but he was not taken by her understudy, Jennie Junot. We might say here that the show is a very good one. It is a clever sobrette. She has a good confidence and avert afraid to get out and do anything. She can put a humor and a good deal of pleasure in her act. The chorus is no place for her. She is a good "straight" man and makes a neat appearance. He does not fit in at all in the show.

The management of the show does not have him on very often. He does not have a good deal of lines of reading lines nor the value of putting them over. The management of the show is doing the "money" bit.

The show closed the show last week and is in several bits, doing his show very well. He is a good "straight" man and makes a neat appearance. He does not fit in at all in the show. He is a good "straight" man and makes a neat appearance. He does not fit in at all in the show.

Yale and Seamon, who were with the show, were well received. She displayed a very handsome and a hard worker. She showed us some pretty and dainty dresses as well. She is a good "straight" man and makes a neat appearance. He does not fit in at all in the show.

The "Pacemakers" is a good laughing show and the principals work hard to make it such. H.C.

"PATCHES"

is a new fox-trot song by

LEE S. ROBERTS

with a lyric by

J. WILL CALLAHAN

What a Combination!

You know what a hit "Patches" is in your community. We devote the remaining space on this page to a brief outline of just how wide is the popularity of this tremendous hit.

P A T C H E S

PATCHES

A timely hint to performers and orchestras.

Send for song orchestration in any key or for fox-trot arrangement by

DAVE KAPLAN
(free of charge)

"PATCHES"
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MUSIC PUBLISHERS

Music Publishers in Midst of Big Business Boom

Theatres Great Prosperity Extends to Music Which is Selling in Quantities Never Before Equalled. All Leading Houses Flooded with Orders

The music publishing industry, and especially that portion known as the popular branch, is enjoying the most prosperous season ever known. Popular songs are selling in quantities never before equalled or in fact imagined and with New York in the throat of a printers' strike the question, with the publishers is not how to sell their publications, but how to get them printed.

The few printers of music whose plants are running either in New York or in outside cities have been swamped at the close of the orders placed for the printing of popular numbers. No less than five of the big publishers have orders of five hundred thousand copies running and one has already placed an order for seven hundred and fifty thousand copies of a single number before he receives copies will undoubtedly increase it to a million.

The above gives but a slight idea as to the great demand for popular songs as business all down the line of the leading firms' catalogue is the biggest order in the history of music publishing. Publishers ascribe many reasons to account for the boom, some say that it is the account of the big theatre season which has given them an opportunity to introduce their songs to thousands that never under ordinary conditions have heard them. Others state that the great prosperity of the laboring

classes is the real reason, as it has placed the laborer in a position where he has been able to purchase a piano and other musical instruments and with these in the home the purchase of music naturally follows.

The phonograph companies as well as the player roll manufacturers are enjoying a prosperity which compares favorably with that of the theatres and music men and from the sales of their records and rolls the publisher also is receiving a big business.

While the record and roll makers are not handicapped by strikes, which are harassing the publisher, labor conditions have placed them at a disadvantage and the big companies state that they are far behind in the filling of orders.

The big question among the music men at present is the price, which on account of the great increase in cost of production has risen at an ever increasing rate. The music men say the meaning of music men the subject is discussed. One plan which has been suggested is to raise the wholesale price to a point which will automatically and the ten cent publication, but this is easier said than done. The Woolworth syndicate has some of the music stores selling sheet music at ten cents per copy and so long as this distribution exists, the music men will not be there will be publishers to issue it and men to sell it.

SOCIETY TO LOSE GOODMAN

The Music Publishers Protective Association will on December 1st lose the services of Maurice Goodman, who has been connected with the organization since its formation.

While no formal resignation has been filed Mr. Goodman has informed the board of directors that he wishes to be relieved of his duties on and after the 1st of the date, due to the fact that his time is so taken up with other business matters that he will be unable to continue his work with the society.

The business of the organization has grown so rapidly of late that Mr. Goodman has been made more publishers who have asked rulings upon some particular point. A suggestion has been made among publishers that Mr. Goodman be relieved of all this and that he continue in office, attending the meetings of the board of directors and acting in an advisory capacity. This will be taken up with Mr. Goodman during the day from various sources and may be found whereby he can continue with the organization.

PETROVA WRITES A SONG

Olya Petrova, the Russian star, vaudeville and theatre actress, who also has met with success as a writer of short stories has made her debut as a songwriter.

FRYOR HAS NEW MARCH

Arthur Fryor's new march "American Legion" is a feature of the musical programme of the new Capitol where the composer and his seventy-piece band played for the first time on Armistice Day. The Capitol Theatre has offered an "appreciation" of \$100 to be paid to the writer who furnishes the best lyric for the new march.

C. K. HARRIS CO-LABORATING

For the first time in his long career of songwriting, a period of more than twenty-five years, Chas. K. Harris has co-laboring with another writer. The new number is called "Still Water Always Runs Deep" and is the work of Mr. Harris and Sam Coslow.

ASSOC. WANTS SONGWRITERS

The Writers' Protective Association an organization of authors, short story writers and poets is making a drive for songwriters and is advertising for themselves. The organization claims it can spot writers to success.

STANLEY FEATURES THREE

A. J. Stanley is featuring three songs in a big advertising campaign which began last week. The songs are "Electric Sign Broadway" and extends to millions of people by means of the big national newspaper and newspaper.

The numbers are "Girl of Mine", "Lullaby Land" and "My Gal".

VON TILZER NOVELTY SONGS

The new Harry Von Tilzer novelty song "Thirty" is an electric sign Broadway and extends to millions of people by means of the big national newspaper and newspaper.

SCREEN STAR SINGS

June Lividge, the screen star, is making a number of musical appearances at the Loew theatres throughout the country. During the past week she appeared three theatres in Boston and two in Cleveland. Her appearances are particularly interesting as she is a singing screen star, possessing decided vocal ability as she has in the past proven during her engagements in musical comedy.

During her recent appearances she has been singing the new S. R. Henry song "Now I Know", with notable success. Mr. Henry is one of the publishers of the number.

FEIST SONGS ON THE COAST

Rosano, with his novelty music instrument called the "Nabimphon", is now on the Orpheum Circuit and while playing San Francisco recently featured "Alabama Lullaby" and "By The Campfire".

COLLINS BACK WITH RICHMOND

Harry Collins has returned to the Matinee Richmond publishing house and occupies the position of sales manager.

J. A. MAC MEEDIN, THE SAN FRANCISCO

composer and music publisher, is in New York on a confidential tour, which he has called on all of music dealers in the west and north and returning to his home this week will complete his tour.

Mr. Mac Meedin plans to open a branch office in New York in the coming year and may within the year decide to move his home office to this city.

A number of good songs are being planned among them being the new publications, "Mother's Oracle Song", "Rom Mla", "Hillside Eyes" and "Hoping".

BERLIN SONG IN CONFLICT

The last Irving Berlin hit song release entitled "I'll Always Be Waiting For You" from which, according to the Berlin announcement, no other things are expected, is responsible for a controversy which unless some decisive change is made, will doubtless reach the courts.

The McKinley Music Co. claim that the song is an infringement of their number "Weeping Willow Lane", by Harold G. Frost, and F. Henri Kitchman. The McKinley number has been on the market for some time and has been widely advertised and is one of the company's sellers.

The Berlin song, according to the claims of the McKinley company infringes on the melody of the chorus, several bars of the music according to the McKinley people being the same. The McKinley company has called the attention of the Berlin house to the matter and state that they expect a decided change in the melody of the "Waiting" song to be made.

COMBINE STORY OUT AGAIN

The "Big Combination" story is again being repeated. The tale as told many times during the past few years is that there is a plan on foot to form a new corporation to take in all the large music publishing houses.

Will street capital is supposed to be working behind the scenes and as unfolded promises a big future for the publishers who join.

Some of the big publishers in discussing it said "It looks like a great idea, I should like to see it go through and be on the outside".

BELASCO WRITES SONGS

Dr. Belasco has given another proof of his remarkable talent by writing the lyrics of several songs, two of which are being sung in his new production "The Sun Dancers". The music of the songs is by Dr. Anselm Goebel.

GOLD WITH CONNORRIZED CO.

Joe Gold, the songwriter and pianist, who for several months has been with the Sophie Tucker act is now with the Connors Music Co. with the next two years he will be engaged in making player records.

SOCIETY GETS 500 CONTRACTS

The Society of Composers, Authors and Publishers, has during the past year received more than 500 new contracts with motion picture houses and other places where music is performed.

The Society which now has a cash bank balance of over \$100,000 is adding to that at the rate of over \$100,000 a month and the members now a great fortune in the new future.

For the fifteen thousand or more motion picture theatres in the country the society has contracts with about two hundred and with the addition of the balance of the society's income, its membership list and the enormous increase in motion picture theatre contracts which would be bound to follow, the society believes its income will be increased many hundred per cent.

FORSTER HAS NEW SONG

Fred Forster, the Chicago publisher, has a new song in the making, "Waiting For Ships That Never Come" which he states he is confident will be as big a success as his "Hindoo". Mr. Forster is planning a new connection with the number which is being introduced by a large number of singers as well as orchestras.

MEYER COHEN IN HOSPITAL
Meyer Cohen is in the Misericordia Hospital at No. 551 East 86th St., suffering from a severe case of blood poisoning in the hand.

VAN ALSTYNE OPENS OFFICES
The new Van Alstyne & Curtis music publishing office are now open. The executive offices are in Toledo and the Chicago professional department is in the Loop End building, just opposite the State Lake Theatre. Mr. Van Alstyne is personally conducting the Chicago office and a New York branch will be established in the near future.

MARSHALL HAS NEW ACT
Henry I. Marshall, the songwriter and composer is going back into vaudeville with a new act which Miss Ruth Bollins, formerly of the "Better Ole" will be seen. The act will be seen in the local houses early in December.

FEIST OPENS IN MILWAUKEE
Leo Feist Inc. has opened a new office in Milwaukee at No. 134 Grand Avenue. Edw. Korte is in charge.

"GRANNY" SCORES IN ENGLAND
Walter Gilbert's new comic "Granny" is duplicating its American success abroad. Herman Darewski, the Polish publisher, is extending and advertising the number as the "upper bellend" featuring it first in his big magazine of English and American publications. A large number of music hall artists are staging the number and it is also being rendered in French in one of the successful Paris Revues.

'T WILL CHARM YOUR HEART

I KNOW WHAT IT ME

By KENDIS, BROCKMAN and VINCENT

(I'M LONESOME, SO

A Sensation! That's All

THE

VAMP

VAMP A LITTLE LADY

By BYRON GAY, Composer of "Sand Dunes"

Get it before it gets you!

A CER

GOLDE

Gets the Kind of Applause T

By KENDIS & BROCKMAN

THE WARM
THE CH

By The

A Wistful Melody w

Words by Mabel E. Girling

AND NO

There's a
Lot of

BLUE EYE

By the Writers of "Peaches Down in Georgia"

JUST OPENED MILK

LEO F

711 SEVENTH AVENUE

BOSTON
181 Tremont StreetMINNEAPOLIS
Lyrie Theatre BuildingSEATTLE
301 Chickering HallPHILADELPHIA
Globe Theatre BuildingNEW ORLEANS
118 University PlaceST. LOUIS
Carnegie BuildingSAN FRANCISCO
Pantages Theatre BuildingCHICAGO
Grand Opera House BuildingCLEVELAND
Edison Building

A Stone's Throw From the Palace

GET IT TO-DAY.

IS TO BE LONESOME

(LONESOME FOR YOU)

YOU'LL LOVE ITS RARE MELODY

D HIT

GATE

is You Through and Through
"Lonesome" and "Bubbles"

(SUNSHINE,
A SMILE

Campfire

That is Fascinating

Music by Percy Wenrich

The Wonder Novelty Song

FRECKLES

Words by CLIFF HESS and HOWARD JOHNSON

Music by MILTON AGER

EVERY ARTIST WANTED EXCLUSIVE RIGHTS TO THIS ONE

COMES

D MARYS

Down in
Maryland

YELLEN, MILTON AGER and GEO. W. MEYER

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VAN ALSTYNE & CURTIS

MUSIC PUBLISHERS

"The House of Quality"

Announce the opening
of their

Professional Studio

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CHICAGO

Watch for announcement
of the opening of our
NEW YORK STUDIO

Executive Offices
GARDNER BUILDING,
TOLEDO, O.
Loyal Curtis

EGBERT VAN ALSTYNE

You Have All Sung the Songs That

Egbert Van Alstyne

Has written for the past sixteen years, of which twenty-five million copies have been purchased by the American Public.

DO YOU REMEMBER

In the Shade of the Old Apple Tree
Navajo
Cheyenne
San Antonio
Won't You Come Over to My House
In Dear Old Georgia
Why Don't You Try
I'm Afraid to Go Home in the Dark

It Looks Like a Big Night Tonight
There Never Was a Girl Like You
Back, Back to Baltimore
Who Are You With Tonight
In a Garden of Sunshine and Roses
That Old Girl of Mine
When I Was a Dreamer
Wrap Me in a Bundle

Selling Away on the Henry Clay
Pretty Baby
Memories
What Are You Going to Do to Help
the Boys
On the Road to Home, Sweet Home
So Long, Mother
For Your Boy and My Boy
Baby

And scores of successes space will not permit us to mention.

We invite our thousands of friends in the profession to come in and pass judgment on his new numbers

Plenty of extra verses to this one

Give Me the Good Old Days

Remember Egbert Van Alstyne's "I'm Afraid to Go Home in the Dark" "It Looks Like a Big Night Tonight"

Marie

She's a French Baby—Watch her grow

Springtime

A song you will love to sing because your audience will love you for singing it.

Mississippi Shore

Like the dear old Mississippi itself, the strains of this beautiful waltz song will drift on and on, forever.

Till the Shadows Have Flown

If you have sung Mr. Van Alstyne's "Memories," you will want to sing "Shadows."

MARJORIE VENNIGUT has been engaged by the Theatre Guild for its forthcoming production, "The Rise of Silas Lapham".

GASTON YOUNG has been engaged for Bartley Cushing's "Blind Man's Buff".

MARY TRUE has been added to the cast of "The Rise of Silas Lapham", which the Theatre Guild is now preparing to produce.

PAUL REIMERS, the singer, has become a full fledged American citizen.

PHILIP MERRIVALE, H. Cooper George, Malcolm, Helen Blair, Louise Bander, Barry Baster, Mrs. Felix Morris, John Field, Great Cooper and Valentine Clemon have been engaged for the cast of "One Night in Rome", in which Laurette Taylor will star.

DONALD BRIAN, Roland Young, Roy Acord, Dunninger and Marguerite will appear at the Selwyn Theatre in a benefit for the Beth Israel Hospital.

THOMAS and ALFORD, an English team, are having a new act written for them by Allen Spencer Tunney.

DORR BURLEY, known as The Black Billy Sunday, is to appear shortly in a new act.

HARRY K. MORTON and ZELLA ROSSSELL close this week with in rapid to being rehearsals with Edgar McGregors "Sweetheart Shop".

BILLIE WESTON, Edna Pittman and Pearl Germond have been signed with the Hooper and Bennett Fashion show which opened this week at the Broadway.

JOHN LYVELL has been added to the cast of "Trene".

EDDIE KEENAN and MAUDE LONE have been signed to play the principal roles of a "Very Good Eddie" company which will tour Canada.

RICHARD DIX has been signed for the leading role of a new G. M. Anderson show.

KEER and WESTON have been engaged to a long term contract with the Weber, appearing first in "The Little Blue Devil".

HERBERT YOST has been engaged for a part in "Love On Account".

MARTIN MERLE, playwright and Alex Pooley, comic writer, returned from overseas duty with the K. of C. last week.

ABOUT YOU!! AND YOU!! AND YOU!!

JANE LOSE is now with the Cecil Owen Stock Co. in Cleveland, Ohio, having severed connections with A. H. Woods.

MORGAN WALLACE has replaced Edmund Soregan in "The Acquittal". The latter is replacing Thomas McGrain in "Three Faces East".

TOM LEWIS has been signed for Percy Waters in new comedy.

E. J. MOORE sailed for England on Saturday and is booked to open a tour in Glasgow on Dec. 1.

EDDIE "Boss" FOX is now with the "Monte Carlo Girls".

RICHARD CUBITT will support Lyn Fontaine in "Maid O'Money".

GREGORY KELLY has returned to New York to start rehearsals in "Piccadilly Jim".

HARRY SAUBER left for Lakewood last week to recover from a bad cold.

HASSARD SHORT has returned to the cast of "East in West".

FLO KELLEY, of vanderlife and burlesque, was married recently to Lloyd H. Olsen, known professionally as Floyd Harvey.

ALONZO PRICE will stage the revival of "The Grass Widow".

CHARLES O'BRIEN KENNEDY, who dramatized "Boys Will Be Boys", has completed a new comedy, which goes into rehearsal soon.

GASTON GLASS has been added to the cast of "Blind Man's Buff".

Major IAN HAY BETH, author of "The First Hundred Thousand" arrived in New York last week from England and will assist A. H. Woods in staging "Tillie of Bloomsbury".

ROSE JUNE, an English actress, arrived in New York last week.

MRS. DONALD BRIAN last week withdrew a suit against her first husband, Charles H. Pope, after the latter settled out of court.

BERNARD CAVANAUGH has been added to the cast of "Seven Miles To Arden".

MARGARET DALE has been engaged for "Censor's Wife".

JANE OUTCAULT, daughter of Richard Outcault, the cartoonist, is now appearing as "Treda" in "Lightning".

ROY ATWELL, it became known last week, was secretly married several months ago in Chicago to Ethel Smith. This is trip number two for him.

E. A. BROVENCHER is handling the Boston engagements of Mary Pickford pictures. He is at present handling "The Hoodlum" and "Daddy Legs" for First National.

GODFREY THARLE, the English actor, arrived in New York last week from London, accompanied by his wife, known on stage as Mary Malina.

GEORGE BOWLES sailed back to France last week after a short stay here.

MARGUERITE SYLVA has arrived in Santa Barbara to begin her first motion picture engagement.

ARTHUR KING is manager of a new Theatre which will soon open at Newcomb-Simpson.

JIM NORTON has been booked with Max Baer, now "The Day" by Rocham and Richards and opened last week.

MAE LEONARD filed in for Emily Clark in "Broadway Belles" during the latter's illness at Worcester, Mass., last week.

JOHNNY HINES has been engaged for "Just A Minute", now playing at the Cort Theatre. He is replacing George F. Moore in the cast.

DOROTHY WYNNE, the English actress, sailed for England from New York last week.

EMILY BARBER returned to the cast of "Peck-a-Boo", the Jean Bedini revue, at the Empire.

FRED WILSON, the oldest living minstrel, passed his 82nd birthday on Saturday.

DE AMOUR and DOUGLAS have signed a new contract calling for ten more weeks of their service at the Palais Royal, where they are now appearing. Their present contract expires Christmas.

ANNA LA TROY, Buddie Ralph and Mary James and the Versatile Sextette, have been booked into the Washington Hotel, Philadelphia, for eighteen weeks.

GENARO AND GOLD have been routed over the Low circuit in their new act called "Wanted, A Model".

MRS. GERTHURDE CHASE, formerly on the stage with one of Mrs. Pike's companies, started a habes corpus proceedings last week against her husband, Florence Chase, for possession of her two children.

BABE K. LESLIE has been signed to play the juvenile lead of "The Velvet Lady".

HOLLY HOLLIS has been engaged to play the eccentric comedy part in "Leave it to Jane".

FLORENCE JOHNS and THOMAS IRWIN have been signed for Abraham Lincoln, the new Wm. Harris play by John Drinkwater.

REX WEITLAND has been engaged for a new show by Charles Dillingham.

GARDNER JAMES, who, besides appearing in "The Crimson Alibi" is assistant to his brother in the Chamberlain Brown office, has signed to appear in three pictures.

Kyle and Wheeler, two men, will be seen in a new act shortly.

Dave Manning and Goidie Rodding will do a new two act soon.

Sam Mann will soon be seen in a revival of "The Last Days of Pompeii" under the direction of Lewis and Gordon.

Mann and Mallory will be seen in a new singing, dancing and comedy act soon.

The Merriman Girls will open shortly in a new act under the direction of Arthur Klein and Lee P. Muckenfuss.

Samuel Joffrey, the character comedian, will shortly offer a new vehicle called "Impressions of The New World".

IZZETTA is starting a tour of the Chicago vanderlife houses this week, which marks her return to vanderlife.

EVELYN GOSNELL of "Up in Maple's Room", now in Chicago, is out of the show because of a very bad cold. Grace Fielding is replacing her.

James W. Castle is managing the eastern company of "Daughter of The Sun". He was formerly of Baker and Castle.

Grace Henderson has been engaged for "The Rise of Silas Lapham" which the Theatre Guild is going to present.

R. IDEN PAYNE is going to direct the production of "Censor's Wife" in which Billie Burke will be starred.

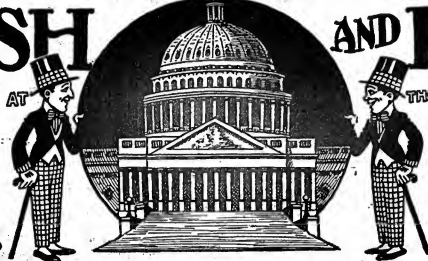
RUTH LEE has been engaged to understudy Wilda Bennett in "Apple Blossoms".

PARISH AND PERU

A CAPITAL ACT AT THE CAPITOL THEATRE

A BIG SUCCESS AT THE WORLD'S LARGEST THEATRE IN THE GREATEST CITY IN THE WORLD-N.Y.

NOW PLAYING TO THE TUNE OF A SEVENTY-TWO PIECE BAND



ONE OF THE CAPITAL FEATURES OF THE NEW WAYBURN REVUE-NOW ENTERTAINING BROADWAY.

REPRESENTED BY EDGAR DUDLEY.

Below is an exact reproduction of an article from the "Florist Exchange," the official publication of the American Florists' Association, of its report of the reception and ball, held in Detroit in August, 1919, and the singing of the original flower song.

S. A. F. RECEPTION AND BALL.
Mrs. Ella Grant Wilson sends us the following graphic description of the scene of one of the outstanding social features of the S. A. F. Convention, which will probably awake pleasant recollections in the minds of those who were present, and somewhat envious regrets, perhaps, in the minds of those who were not so fortunate:

"The decorations of the Hotel Statler ballroom, in which the President's reception was held on Tuesday evening, were superb. The best decorations of Detroit had been on the job and had done 'some work' as the writer can testify. What the Detroit florists call *Loretta* was fastened together in the form of long vines like Southern holly, that were festooned over the doorways and panels. Wall baskets filled with Gladioli hung in the center of the panels and tall stand-

ards, six high, surmounted by Cybottum ferns and Gladioli, were placed about the room.
But the focus for all eyes was the arrangement opposite the entrance. This showed the rising sun of Publicity casting its rays upon the emblem of the S. A. F., and O. R. A. bank of ferns and Dracenas filled in the background to the floor line.

The big feature of the evening, in which all the 1500 guests took part, was the singing of "Say It With Flowers," a song of which the words were written by Mrs. F. H. Tremblay and Mrs. C. Schenck and the music by Ed. Nelson and Harry Fennel. This was rendered with a vigor and enthusiasm which suggested that the song will be accepted as the song of the Society. Congratulations and thanks are due the ladies who are responsible for it."

Say It With Flowers

Words by Mrs. F. H. TREMBLAY and Mrs. C. SCHENCK
Music by ED. NELSON and HARRY FENNEL

Refraze

The
Original
Flower
Song

A
Hit
Every
where

Professional copies and orchestrations now ready. Write or wire

MEYER COHEN MUSIC CO.

ASTOR THEATRE BLDG., NEW YORK

Now at B. F. Keith's Palace this week, Nov. 17th,

Texas & Walker

(FORMERLY WALKER & TEXAS)

America's Premier Roping Artists

In Their Original Diversion "PASTIMES ON THE THREE X RANCH"

Direction MAX HART'S OFFICE

Big Success of our new Offering
BILLIE POTTER AND HARTWELL EFFIE
In „Muddled Mixtures“

Closed a strong bill at the Orpheum, Brooklyn, week of November 3rd and held them ALL IN.
Did the same thing last week (November 10) at the Bushwick, Brooklyn.
This week, November 17th, Keith's Riverside.

EVERYTHING ORIGINAL Produced by BILLIE POTTER

Direction LEW GOLDER

U. S. O. SEASON 1919-20

Sept. 1-Detroit	Oct. 8-Buffalo	Nov. 5-Brooklyn	Dec. 2-Wilmington	Jan. 6-Springfield	Feb. 2-Toledo
8-Rochester	13-Toronto	10-Bushwick, Brooklyn	9-Baltimore	11-Indianapolis	9-Pittsburgh
15-Montreal	20-Boston	17-Riverside, N. Y.	16-Columbus	18-Yonkers	16-Scranton
22-Ottawa	26-Providence	24-Royal, N. Y.	23-Dayton	25-Grand Rapids	23-Syracuse
29-Hamilton					

Mlle. La Toy's Models

This Week (Nov. 17) KEITH'S PALACE THEATRE

NEW YORK

93 Weeks to Follow

Dir. H. B. MARINELLI

B. F. KEITH'S ALHAMBRA

THIS WEEK, NOV. 17th

GUY VOYER

IN "NEVER AGAIN"

With Miss EMILY GILBERT

By WILL M. HOUGH -- Music by Milton Schwarzwald -- Direction, J. B. McKOWEN, FRANK EVANS

AT B. F. KEITH'S RIVERSIDE THEATRE

THIS WEEK -- NOVEMBER 17th

ED. LOWRY AND PRINCE IRENE

IN "50 - 50"

By WALTER C. PERCIVAL

Dir. HARRY FITZGERALD

The latest Musical Creation and Novelty

ROSANO

and his

NABIMBAPHONE

An absolutely new Musical Instrument.

Week Nov. 9th Orpheum, San Francisco.

Address, care Clipper Office, San Francisco

AN ELABORATE POSING PRODUCTION

THE SEASON'S BIG NOVELTY

"IN SCULPTOR'S GARDEN"

PRODUCER-KARL HERMES

DIRECTION-PETE MACK

MANAGEMENT-IRENE HERMES

WANTED AT ONCE

CHORUS GIRLS

FOR RUBE BERNSTEIN'S
BATHING BEAUTIES

A BRAND NEW SHOW OPENS ON NOVEMBER 26th NEAR NEW YORK
SALARY NO OBJECT SLEEPERS PAID EVERYTHING FURNISHED
Apply Room 7, BRYANT HALL, 42nd Street and Sixth Avenue, New York

MULLINI SISTERS present

The Six Royal Hussar Girls

in a Melange of Music and Song

REPEATING THEIR TRIUMPHANT SUCCESS IN THE EAST

SPECIAL SONGS
PARODIES
ACTS
WRITTEN TO
ORDER.
MUSIC COMPOSED
LOU
THOMAS & WALKER
"AMUSEMENT BROKERS"
Suite 308, GAIETY THEATRE BLDG. N. Y. City



MUSICIANS
AND
ENTERTAINERS
FURNISHED
TO ANY PART OF
THE WORLD
RAYMOND
THOMAS & WALKER
"AMUSEMENT BROKERS"
Suite 308, GAIETY THEATRE BLDG. N. Y. City

THE TERRIFIC HAWAIIAN HIT:

HAWAIIAN BREEZES

Most Wonderful Hawaiian Waltz Song Ever Published.

Used by all talkin machines, player pianos and the big headlines.

A wonderful dance number and a real hit with orchestras.
Professionals write or wire for copies and orchestration.

J. A. MacMEEKIN, Publisher,
233 Post Street San Francisco, Cal.

Dale & DeVoe

A Snappy Splatter of Song and Patter.

Booked Solid. Direction: Horwitz & Kraus

Russell Sisters

VOLUMES OF HARMONY
IN VAUDEVILLE

HERBERT & BINET

Their original comedy, singing and talking Skit
OPPORTUNITY

SAM WILSON

The only colored Entertainer singing Hebrew songs and telling stories.

THE REUBINS

Shadow Entertainers. Direction Mark Monroe.

EDAH DELBRIDGE & TOBE GREMMER

AN ARTISTIC COMBINATION OF SONG AND STORY

Introducing their own song hits
"KO-KO SAN"; "HASH BROWN BABY GIRL"; and
"KEEP THE SUNSHINE IN YOUR HEART."

3 ROEHRS

The Whirling Wheels of Death

in the Triple Revolving Cycling Sensation

THE LATEST INVENTION BY CHAS. ARTHUR ROEHR

Weston's Models

THE ONLY ACT OF IT'S KIND

Beautiful, Fascinating and Wonderful All Special Settings

FORD & CUNNINGHAM

IN VAUDEVILLE A LAUGH, A TUNE, A STEP
DIRECTION—LEO FITZGERALD

DICK KNOWLES & MAE WHITE

In "My Policy" by Al. W. Johnson
Direction: Arthur Klein

SIDNEY TAYLOR & Co.

IN A COMEDY SKETCH

"A Thousand Dollars"

BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL E. TOELLE

JIMMIE DWYER & EDYTHE MAYE

WORKING

JOE COFFMAN & ISABELLE CARROLL

"THE PORTER'S TROUBLES"

DIRECTION—SAM BAERWITZ

THE GREATEST OF NEW SONGS - THE NEWEST OF GREAT SONGS

NOW I KNOW

AN INFALLIBLE HIT! GET IT TO-DAY! YOU NEED IT!
ORCHESTRATIONS IN ANY KEY - ALL SORTS OF DOUBLE VERSIONS AND RHYTHMS

SOMEDAY YOU'LL WANT ME BACK

The Waltz Ballad They Shout About - A Solid Sure-Fire Success

BLUES MY NAUGHTY SWEETIE GIVES TO ME

The Blues Number That Goes Over Always!
Never Misses! Get After This One!

YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW?)
The Ballad Beautiful - One Big Punch From Start To Finish

KENTUCKY DREAM

The Waltz-Song Classic

CHICAGO
111 FORD ST.
CINCINNATI
Rising Temple Bldg.

HONEYMOON

The Waltz Song Success
A Tunesful, Charming Delight
'Gets Over' Smoothly and Surely

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JOS. W. STERN & CO.
PROFESSIONAL STUDIOS
226 WEST 46TH ST. NEW YORK
OPPOSITE THE NEW PLAYA

LEO

THE LADDER LAD
INTRODUCING THE
BIG BABY

ALLEN
SPENCER
TENNEY

VAUDEVILLE WRITER
If you need any help with your material I can be of material help. "Tenney" on an act is as "Sterling" on Silver. Write, Tenney, write or call.
ALLEN SPENCER TENNEY
1403 Broadway, New York City

Chas. and
Dorothy

DINGLE

"A BIT OF BLARNEY"

B. F. Keith Vaude. Exchange

ELMER
TENLEY

317 Strand Theatre
Building

JACK

GLADYS

MILTON

The Three Gregorys

Jack Gregory, Owner and Mgr.

IN NOVELTY LAND

Booked Solid Loew Circuit

THE REUBINS

Shadow Entertainers

Direction Mark Monroe

The BERT LESLIE BENEFIT

To be held Sunday, November 23rd 1919

at the

COHAN & HARRIS THEATRE, N. Y.

The committee in charge requests the assistance of all Mr. Leslie's friends and admirers

Tickets can be purchased and subscriptions received at the office of Joe Maxwell, 1569 Broadway, N. Y.

Make checks payable to the Bert Leslie Fund.

Honorary Members

Edw. F. Albee
Geo. M. Cohan
Sam H. Harris

Committee

Joe Maxwell, Chairman	Mike Selwyn	Harry Fox
Harry Kelly	Felix Adler	Jack Gleason
Franklyn Ardell	Max Hart	Fred Murray
Tommy Gray	Gene Hughes	Eddie O'Brien
John McClure Chase	Loney Haskell	Jim Swinnerton
Norman Manwaring	Jas. J. Corbett	Al Saunders
Edward Hemmer	Sam McKee	Jas. J. Morton

Lieut. Fernand Thetion & Co.

A Sensational Novelty Act

Promoting
"At The French Aviation Front"

Address, care of Clipper

Murray Lesslie

The Irresistible Humorist

Direction Lou Golder

Gorinne Arbuckle

SONGOLIST
IN SONGS WHAT AM

WANTED DRAMATIC PEOPLE FOR TOUR OF WEST INDIES

Address NESBIT SCOVILLE

Business Manager Klark-Urban Co., Truro, N. S., Canada

For Sale. Welte Pneumatic Organ,
motor driven, and about fifty rolls. Size over all 8 feet 9 inches wide, 11 feet high, 56 inches deep. Suitable for amusement enterprise. Shown by Supply Department, ABRAHAM AND STRAUS, 422 Fulton Street, Brooklyn. Telephone 6100 Main.

LOOK US OVER

JOE

WALTER

SANDIFER AND BROGSDALE

Comedy Entertainers Direction-Arthur Horwitz and Leo Kraus in Vaudeville

BURLESQUE NEWS

(Continued from Page 15 and on)

GERARD IN BUILDING DEAL

Where Plains, N. Y., Nov. 14.—Barney Gerard, the theatrical man, is part of a syndicate which will shortly build a theatre and hotel on Main Street, this city. The hotel will have 200 rooms and the theatre will have a seating capacity of 2500. The building, which will cost about \$200,000, will be ready to open next season and the theatre will be a combination house, with a chain of amusements that the syndicate intends to build. They will also start building a theatre in New Brunswick, N. J., shortly. W. B. Sessel of New York is the architect.

Gerard's new home, recently completed at Highland Park, is now open and Gerard had a house warming there last Tuesday evening. He is building two more houses on the property.

GERARD STARTING NEW PIECE

Barney Gerard will start rehearsals early in December for the new musical farce which he will call "Kiss Papa." He is organizing the show now.

LEWIS & DODDY QUITTING

Lewis and Doddy have announced that this will be their last season in burlesque. They are featured with Mollie Hurler's "Hello America" on the Columbia Circuit, this season.

GERARD BREAKS RECORD

PHILADELPHIA, Pa., Nov. 17.—Barney Gerard's "Follies of the Day" broke all records at the Peacock Theatre this city last week. They did \$5854.83. The previous record was held by Mollie Williams who played here several weeks ago.

BERNSTEIN SHOW REHEARSING

In the cast now in rehearsal at Bryant Hall for "Ruthy Bernstein's" "Bathing Beauties," which will open next week, are Sid Winters, Sam Adallah, Lloyd and Farnsworth, Lillian Bell, Ray King, Theresa Rose and Al Flatic.

COLUMBIA GETS HAYMARKET

CHICAGO, Ill., Nov. 14.—The Haymarket Theatre, here, now playing the attractions of the American Burlesque Circuit, has been purchased by the Columbia Amusement Company. Irons and Lennago have a lease on the house, which has another season to go. It is said that the house will continue to play the shows of the American Circuit.

MINSKYS TO PRODUCE ACTS

The Minsky Brothers besides having the National Winter Garden, a stock burlesque house in New York, have opened an office in the Film Building, where they will produce vaudeville acts.

SIGNS FERTIG AND DUNN

TANVON, N. J., Nov. 14.—Frank Lalor, owner of the "Aviator Girls," has engaged Fertig and Dunn, who closed with the "Keurpie Dolls" last week, for his show. They will open in Philadelphia.

COOPER ENTERTAINERS FRIENDS

YONKERS, N. Y., Nov. 12.—A beef steak dinner was given at the home of James E. Cooper last evening when a number of well known burlesque people were present. Those who attended were Sam A. Scribner, J. Herbert Mack, Rod Hirsch, H. H. Herk, Warren B. Irons, Mr. and Mrs. George Black, Kitty Gibbard, Mr. and Mrs. Harry Hastings, Mr. and Mrs. Billy K. Wells and Dave Cooper.

JOHN LEW KELLY SHOW

Finland and Sates will replace Farnsworth and Llood with the Lew Kelly Show this week at Miners Bronx, booked by Lie Weber. He also booked Marie Abbott, a prima donna, with the "Rose Sybil London Belles" to replace Nettie Wilson. She will join the company at Hynd and Season's Saturday of next week.

COLUMBIA RESERVING GALLERY

Sunday saw the installing of a new policy at the Columbia Theatre. On that day, and on every day henceforth, the gallery seats will be reserved and sold in advance at the main box office. This was done to provide a lower price grade of seats for women and children, whose patronage of the theatre has been increasing to a great extent. Much of their favor has been lost through the crush of men who assemble at the gallery entrance before the doors open.

RAYMO JOINS "FLIRTS"

NIAGARA FALLS, N. Y., Nov. 14.—Al Raymo, joined Charlie Robinson's "Parisian Flirts" here as principal comedian. Joe Burton closed with the show at the same time and returned to returned to New York.

WILTON GETS FRANCHISE

It was announced last week that Sam A. Scribner, general manager of the Columbia Amusement Company, and granted a franchise for a burlesque show for next season to Joe Wilton. Wilton is with the "Mischief Makers" this season.

LEAVING "SIGHT SEERS"

CHICAGO, Ill., Nov. 14.—Katherine Disher and Richard Clay will close with the "Sight Seers" here this week. Davis and Bloss will replace them, booked by Roeban and Richards, of New York.

FOLLETTE HEADING LEGIT SHOW

Fred Follette, who recently closed as manager of the "Girls de Looks," started out last week ahead of Wash Martin and Higby Bernard's "Glorious" playing Canadian Time.

MITTY DEVERE CLOSING

Mitty Devere closed with the "Aviators" in Trenton he says. John Burke will replace him and will put on an entirely new show. Lorlor has ordered new scenery to fit in the new book Burke will produce.

HEADS "PEACE MAKERS"

Max Michaels is now doing the advance work for Herk, Kelly and Damme's "Peace Makers." He started last week in Newark.

BREAK CLEVELAND RECORD

CLEVELAND, O., Nov. 12.—The "Social Police" broke all records at the theatre last week. They did \$7450 on the week.

BILLY SCHULER CLOSING

Billy Schuler, "straight" man of the "Aviators" will close with that show at the Empire, Brooklyn, Saturday night.

WALTER VAN CLOSES

Walter Van closed with the "Peace makers" at the Olympic last Saturday night. Paul Yale, who has been doing comic, eccentric comedy in the show, will do "straight" in place of Van, hereafter. James McDonald, a juvenile, joined the show at the Gypsy, Brooklyn.

B. F. KAHN'S UNION SQUARE THEATRE

STOCK BURLESQUE—CAN ALWAYS USE

GOOD CHORUS GIRLS

Only Good Lookers and good workers should apply. 52 weeks a year. New York engagement. No Sunday work.

Salary, 20.00 Per Week

Most attractive engagement in burlesque. Apply in person only.

IDA EMERSON and HARRY HILLS

BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

HAZELLE LORRAINE

INGENUE

SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

LOUISE PEARSON

PRIMA DONNA

MINISKY'S NATIONAL WINTER GARDEN

FRANK MALLAHAN

DOING STRAIGHT

WITH SAM HOWE'S SPORT GIRLS

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

RUTH BARBOUR

SOUBRETTE

RUBE BERNSTEIN'S FOLLIES OF PLEASURE

JACK GIBSON

DOING STRAIGHT

KAHN'S UNION SQUARE

JACK WITTS

"As the Mandarin Acted the Part As the Author No Doubt Wanted It Played"—Clipper, Sept. 24.

"BOSTONIANS"

NAN SANDELL

DANCING SOUBRETTE

JACK REID'S "RECORD BREAKERS"

COMIQUE EDDIE SHUBERT

ECCENTRIC

BURLESQUE REVIEW

LEW MARKS BROTHERS BERT

With Ed Lee, Frothe's TWENTY CENTURYMAIDS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweetest Sweetie Girls." Coming Up One Run at a Time

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

Our first Time here

New to Burlesque

Bobby Wilson

Co-FEATURED COMEDIAN

Emma Wilson

SOUBRETTE

Grown up Babies, Star, Brooklyn, this Week. Plaza, Springfield, next Week

Helen Gibson

PRIMA DONNA

And HENRY GUÉRTIN

Doing Characters with "Grown up Babies," Star, Brooklyn, this Week

EMPIRE THEATRE
BROOKLYN
THIS WEEK

Hallie Mayne

PEOPLES THEATRE
PHILADELPHIA
THIS WEEK

PRIMA DONNA "BURLESQUE RETIEW"

N. Y. CLIPPER, Oct. 22nd.
In March, this firm has the
startest acrobatic Hebrew fun-
ster in burlesque. This little
reel, when it comes to action,
starts where most of the others
leave off. He is a dandy tun-
nley taking all kinds of bumps
and falls, he can dance, is
witty, can sing, is funny and
is a glutton for work—BIG.

FIFTH SEASON AS FEATURED COMEDIAN with BROADWAY BELLES CO. 1915-21

JOE MARKS

This Week: OLYMPIC, 14th St., N. Y. (Under contract for 1 more year.) Next Week: GAYETY, Brooklyn

STARS OF BURLESQUE

THIS SPACE

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COMEDIANDOING
GREAT
THANK YOUPRIMA
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LEW LEDERER
MONICA REDMOND
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MYRTLE CHERRY

HARRY BERNARD

HARRY KOLER

VICTORIA KAY

WITH AVIATOR

GIRLS

LIBERTY

GIRLS

GIRLS

A LA

CARTE

ROUND

THE

TOWN

GIRLS

GIRLS

GIRLS

KAHN'S

Union Square

Producer

COMEDIAN

KAHN'S

UNION SQUARE

BROADWAY
BELLES

"MONTE CARLO GIRLS" BEST SHOW SULLIVAN HAS EVER PUT OVER

Tom Sullivan's "Monte Carlo Girls," always a big attraction at the Star, Brooklyn, was at that house last week and played to larger business than ever before. Sullivan usually has a good show, but we think that the "Monte Carlo Girls" this season, as we saw it last Thursday night, is better than any offering this showman has given us in the past. Joe Wilson staged the piece and was responsible for the lyrics, music and book, according to the programme. All were good, but this is not alone responsible for the success of the show, as Sullivan has a better cast than he has shown us in a long time.

In Eddie Fox, Fred Raeb and Miss Kennedy, he is well fortified for comedy, as these three have offered plenty during the action of the show. Fox did his "bum" comedy character and is a very clever fellow. He is a hard worker, a fine tumbler, very funny and can dance. He does everything in order to get a laugh and is one of the few comedians

who can do this style of work without overdoing it. He can also play the casket and, in fact, is a good all around comedian who could fit in anywhere. Raeb is doing an eccentric "Dutch" and is another funny boy. He uses a good make-up and dresses neatly for this character. His imitation of skating caught the house right and it was a sure hit each time he did it, which was not very often. This is the first time we have seen him in action since his return from overseas and like his work now better than before he went away.

Jake Kennedy is a new comer to the ranks of burlesque and has the making of a clever comedian. He is using a "rump" make-up and fits in the part well. This chap is a corking good scrobbler and sandwiches his acrobatic stunts into the different part of the show, so that they are placed right. He is a fast worker and his tumbling stands out. This young man has a bright future in this line of show business, but must be given more to do next season.

BURLESQUE NEWS

(Continued from page 18)

Mr. Ull is doing the straight very well. He is a fast dresser and a hard worker. His lines well but is inclined to do a little comedy at times. This should be left to the comedians.

Sarah Hyatt, stunning in appearance, has improved greatly in her work since last we saw her. She is one of the best prima donnas on the American Circuit for she not alone has an excellent singing voice, but a powerful one as well. In addition, she can read lines, work properly in scenes; is, pretty, knows how to make up attractively, has a pretty form and a handsome wardrobe. Miss Hyatt is refined in her work, in both numbers and scenes.

Flo Owens, the ingenue, is one of the best formed women in burlesque. In fact, it would be hard to find a better formed woman in any branch of theatricals. She is pretty as well and has a neat way of putting her numbers over. Her wardrobe, this season, far outshines any she has ever shown in the past. She is in, near to the show and they liked her last Thursday night.

Kitty Warren, one of those well "go as you please" soubrettes, took care of all the fast numbers and handled them to her own way, which was successful, as they were generally enjoyed. She is a dancing soubrette with a pretty figure, pleasing personality, is full of life and is fast in all she does. Her dresses are pretty, also.

John Hudgins, a colored comedian, went big with his specialties.

The "necklace" bit went over well as it was offered by Fox, Raeb, Hall, the Misses Hyatt and Warren and John Hudgins. The "Love" bit was carried out nicely by Fox, Raeb, Kennedy, Hall and the Misses Owens, Hyatt and Warren. There was plenty of amusement in the comedy quartet. Fox, Raeb, Hall and Hudgins were in it.

The "target practice" was a good idea and was well done. It hit runs too long and drew a bit toward the end. The "not today" bit, done in pantomime mood, went over very well as offered by Raeb, Kennedy, the Misses Hyatt and Owens, and Hudgins.

The "pick-up" number went over nicely and Cecil Branch did a violent specialty here that proved satisfactory. The "Hyacinth" bit, with the three comedians working in the audience, was good—S.D.

BURLESQUE CLUB OPENING

Open House at the Burlesque Club, 161 West 44th Street.

Sunday, November 23d, from 12 o'clock noon to 12 o'clock midnight.

The BURLESQUE CLUB cordially invites all its members and friends, in and out of the profession, to inspect their Club Rooms on Sunday, November 23rd.

You don't have to be a member of the Club to visit us that day. The Club wishes everyone connected with Burlesque to see its handsome new Club Rooms.

Special Announcement . . . Saturday, December 6th, at 11 P. M.

The FIRST SOCIAL NIGHT at the New Club Rooms, for Members and their friends. Bring the Ladies.

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GREAT TIME PROMISED

JAS. E. COOPER, President.

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INGENUE

MABEL McCLOUD

BEST SHOW
IN TOWN

PRIMA
DONNA

PEARL LAWLOR

BILLY WATSON'S
PARISIAN WHIRL

STILL
HERE

BOB STRATZMAN

RECORD
BREAKERS

VIC PLANT

WORKING?
CERTAINLY

BLACK FACE
AND
LEADS

Crawford & Humphreys

JACK
JACK REID'S
RECORD
BREAKERS

DASHING
VIVACIOUS
SINGING
SOUBRETTE

GERTRUDE BECK

JACK
JACK REID'S
RECORD
BREAKERS

Season of 1919-20
MAX SPIEGEL'S
Social Follies Co.

MARGIE COATE

Thanks To
Mr. IKE WEBER

ARREST THREE IN BIG FILM THEFT

REPORT \$100,000 INVOLVED

Within twelve hours after the largest individual film theft had been made, an arrest of the alleged thieves was made last week by the Film Theft Committee of the National Association of the Motion Picture Industry. The value of recovered reels is said to be from \$75,000 to \$100,000, and amounted to over 500 in number. Nat Greenfield, said to be the leader of the gang, and William J. Smith and William J. Brennan, both watchmen at a garage in West Thirty-eight Street, are now under arrest on the charge of having stolen the films.

The films were stolen together with a truck, which is left unguarded in front of the Goldwyn exchange at 509 5th Avenue. The truck belonged to the Prudential Film Delivery Company and was loaded with films owned by such companies as the Famous Players, Universal Select, Metro, Flouren, Educational Films, the Exhibitors Mutual, Vitaphone, Fox, Beehive Magnet, Griffith Enterprises and the World Film Corporation.

After receiving word about four o'clock that the motorist and the truck and its contents had disappeared, a special representative of the film theft committee went to the garage at West Thirty-eight Street, and, with the police, raided the place, where the films were found. Brennan and Smith, who are night watchmen there, were immediately arrested, and Greenfield, who was arrested at 120 P. M. the same day, on being told that the watchmen had admitted the crime, is said to have confessed.

BENNY LEONARD SIGNED

Deciding to follow the footsteps of Corbett, Jeffries, Willard and other prize-fighters, who have appeared in films, Benny Leonard has signed a contract with Frank Hall to appear in a new comedy, "The Trick of the Trade," which deal as the Archer Enterprises, of which Hall, Sidney Ascher, and Joseph A. Jacobs are the executive heads. Leonard was given \$100,000 advance royalty as his initial payment for the fulfillment of the picture contract. The lightweight champion will start work on the serial in the East and will end it on the Coast, as the story calls for his appearance in every important city between New York and the Coast, and the scenes are to be staged as per script. The title of the serial has not yet been decided upon.

HOLMES HAS THREE PLAYS

Taylor Holmes, who recently organized his own producing company, has purchased three Broadway productions, which will be film. Featuring himself, they are "Nothing But Lies," "The Very Idea." The screen rights for all these plays were bought by the Trust. They were placed on the market last week when Holmes immediately bought them. The means of distribution has not yet been announced.

GROSSMAN SERIAL NEAR READY

Grossman Pictures, Inc., has announced that "The \$200,000 Reward" new serial, will be ready for release on December 1st. The film is from the story by Arthur B. Reeve and John W. Gray. Lillian Walker is featured in the production, which was directed by George A. Lester. Others in the cast are Ed Robertson, William Fife, Laura Spellman, Joseph Marba, Charles Middleton, Bernard Randall and George Connor.

GOES TO LONDON FOR FOX

Former Lieutenant Frederick Mordant Hall, of the Royal Naval Volunteer reserve, has been appointed manager of the Fox Film Corporation Ltd., of London, by Winifred Sheehan. He is a well known New York newspaper and publicity man who enlisted in the British service when the war broke out.

CRYSTAL RECEIVERSHIP ENDS

Receivership proceedings against the Crystal Film Company were discontinued by an order of Justice Mantion in New York last week. It was then announced that the company, headed by Joseph A. Golden had acquired a majority of the stock and would continue the business. The company is now located at 430 Claremont Parkway, the Bronx.

BREUTLINGER IS IN N. Y.

Albert P. Breutlinger, general manager of the Bankers and Merchants Trust Company, is expected to appear in Indianapolis, arrived in New York last week. The corporation owns the largest string of theatres in Indiana, and is adding to its circuit by the construction of a house in Evansville, which will seat 2,500, one in Anderson which will seat 1,500 and a 1,100 seat house in Clinton.

CAMERA MAN SUES ARBUCKLE

LOS ANGELES, Nov. 15.—A suit was brought against Roscoe Arbuckle, the film star, last week, by Frank Williams, a motion-picture camera man, who claims Arbuckle broke his contract with him. The camera man asked for \$129,118 in addition to salary which he claims is due him. Williams says he signed a contract to work for Arbuckle on March 1, 1917, and was discharged in June, 1917.

DIRECTORS TO ORGANIZE CO.

LOS ANGELES, Nov. 14.—Runners of a new combination, which will consist of the foremost directors, of the motion picture industry, are being given wide publicity. The group, headed by the group, Thomas H. Ince, Maurice Tourneur, Allan Dwan, Mack Sennett and Marshall Neilan will start an independent motion picture producing company and will be fully organized by Sept. 1 of next year.

MCDONALD LEAVES DENVER

DENVER, Nov. 15.—H. C. McDonald has left his post as managing director of Fox Strand here and is on his way to New York. E. H. Hibbon, of New York, succeeds him.

TO SCREEN RAMBAUD SUCCESS

Harry Cahane has purchased from A. H. Woods, Arthur Hopkins and Leigh-Graves Osmun, the motion-picture rights in "The Trick of the Trade," by Marjorie Rambaud, who starred in the legitimate production, will be featured. The picture will be produced and directed by Albert Capellani and released through Pathe. Cahane is securing a number of other well-known plays for Miss Rambaud.

OCHESS STARTS IN HOUSE CIRCUIT

RESIGNS FROM THE UNITED

Lee A. Ochs, who recently resigned from the United Picture Theatre, of which he had been president, has organized a new exhibitors' company, which will be known as the Second National Exhibitors' Circuit.

Ochs took out papers of incorporation for his concern on April 2, last but deferred resigning from United Pictures and doing active work on the new proposition at the request of J. M. Best, of the United.

A definite policy has not yet been decided upon for the Second National Exhibitors' Circuit, beyond that it will be owned and controlled by exhibitors. In his announcement Ochs stated that a number of prominent men throughout the country has given him their cooperation and that a detailed announcement about the scheme will be made in the near future.

Ochs was president of United Picture Theatres since its organization. In fact, he was one of its organizers. Both he stated that Ochs leaves the United on the best of terms. Ochs said that one of the reasons for his leaving was that he had been "virtually without remuneration of any kind" with the United.

HAMPTON BUYS \$30,000 HOME

LOS ANGELES, Nov. 14.—Benjamin J. Hampton, of the Hampton studios, has purchased from W. I. Hollingsworth and Co., the residence of George Randall at 615 Manhattan Place, here, for \$30,000.

THIRTY FILM ACTORS HURT

GLAZIER, N. Y., Nov. 15.—When a balcony in a Western dance hall scene at the American Opera Film Company studio collapsed here Friday afternoon thirty motion picture people were hurt and seven severely injured by a crowd of about 100 who jumped from the balcony. The floor below the balcony, which was a wooden floor, and the women, Ruth Florence and Helen Diers, were removed to St. Vincent Hospital. The women sustained bruises on the face and body. After treatment by an ambulance surgeon the first three severely injured were able to leave for their homes.

The stage had been set for a dance hall scene and, following their instructions, the crowd of extras rushed to the balcony, which gave way beneath their weight. Bradford Dorsay, one of the principals, who was to jump from the balcony was thrown to the floor and his leg severely cut and bruised. Besides Dorsay and the two women mentioned, those who were attended were Lou Joe, Xenia Pelousos, the leading woman; Nellie Mitchell and Gertrude Evans. All gave New York addresses.

EMPEY SECURES JUDGEMENT

Judgement for \$7,615, 113 was recovered last week by Arthur Guy Empey, of the Empey Bank, for \$7,600, with interest and costs, claiming that on Sept. 14, 1918, the Empey Bank was wrongfully wronged by that amount, which he incurred. Empey charged that the note was not paid and that he had to make good.

RAPEE LEAVES RIVOLI

Frederick Strahlberg, formerly assistant conductor of the Philharmonic Society, started his work as conductor of the Rivoli orchestra, at Sunday. Strahlberg succeeds Erno Rapee, who has resigned.

SELECT APPOINTS NEW MEN

Earl W. Kramer has been appointed manager of the Montreal branch of Select Pictures Corporation, Ltd. Sidney Taub has been appointed manager of the St. John branch of that concern, Dan Freedman to the same office in the Winnipeg exchange, and Ralph Simmons takes the office of Western Canadian manager with headquarters in Calgary. All of these will work under the direction of general manager Phil Rankman.

SAYS BUSINESS WAS RUINED

ROCHESTER, N. Y., Nov. 12.—Eugene A. Westcott, manager of the Rochester Film Exchange, has brought Supreme Court damages against each of the 600,000 damages against each of the following: the World Film Corporation, Famous Players Lasky Corporation, Irving B. Brown (collective), and the National Association of the Motion Picture Industry, Inc., as a result of his arrest for the alleged theft of two films.

Among raids which were made on film exchanges in Rochester, Buffalo, Chicago, Canastota, Philadelphia and New York, with the announced purpose of recovering stolen films, alleged to be in possession of the managers of the film exchanges, was included a raid on the Rochester Film Exchange in the latter part of June.

Westcott, in his complaint, charges that the Rochester Film Exchange was the result of the raid. His case was passed over by the Monroe County September Grand Jury, because Brown, the detective, could not be found. He was also missing during the session of the November grand jury last week, with the result that the Monroe County District, Attorney ordered the case dismissed. Westcott has sworn out a warrant for Brown's arrest, alleging perjury. The warrant has not yet been served.

SELZNICK 'BUYS TWO'

"The Prophet's Paradise," by C. S. Moskowitz, and "Keep Him by My Side," by Iddy Shepard Way, are two new stories purchased last week by Myron Selznick, who is said to have them has not yet been decided, but they are scheduled for production in the near future.

CURTIS IS NOT CURTIS

In order to dispel an impression that the Curtiss Pictures Corporation and the Catharine Curtis Company are the same concern, Henry C. Hahn, of the former company, has announced that he wishes it understood that the Curtiss Pictures Corporation is independent of any firm of Catharine Curtis, who financed the production of "The Cavell Case" starring Julia Arthur, is president of the Curtiss Pictures Co. has offices in the Aetolian Building. It's latest release is "Who's Your Brother" with Edith Tallferro.

IRENE SCALES NEW BONE

"Miss Antiquary" is the title of a photograph of Irene Scallan, who is in the role of a vampire. The picture will be released by the Famous Players. It has been securitized by Joe Martin.

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1190—Alfred Mitchell.....Single Act	1381—John R. Layden.....Act
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NOVEMBER 26, 1919

PRICE FIFTEEN CENTS



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MANNY
KING

THE NATIONAL THEATRICAL WEEKLY



• VANDOVER

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Copyrighted, 1919, and published weekly by the Clipper Corporation, 1661 Broadway, New York. Entered at the Post-Office at New York, June 24, 1879, as second-class matter, under Act of March 3, 1879. Mail matter under Act of March 3, 1879.

FRANK QUERN, 1553
Founded by

NEW YORK, NOVEMBER 26, 1919

VOLUME LXVIII, No. 46
Price, Fifteen Cents, \$4.50 a Year

ORPHEUM BUYS OUT PANTAGES IS REPORT

COULD USE THE HOUSES

Reports reached Broadway early this week that the Orpheum Circuit had consummated a deal to take over all of the Pantages theatres. It was further reported that a \$50,000,000 corporation had been formed by the Orpheum interests, which would take over the chain on New Year's day. Efforts to confirm the reports were unsuccessful. At the Orpheum offices in the Palace Theatre Building, it was said that Martin Beck, managing director of the Orpheum Circuit, was out of town and would not return until later in the week. Other Orpheum officials did not want to take the responsibility of discussing the situation. When Morris C. Macerfield was interviewed by a Clipper reporter at his San Francisco office Monday he would neither confirm nor deny the rumor. He said that he knew nothing about it personally but admitted the deal may have been put through in the East.

The taking over of the Pantages or any other theatres by the Orpheum Circuit would not come as a surprise, for it has been frequently reported of late that the Orpheum executives and the Illinois Trust Company have been planning a big extension to the present Orpheum Circuit.

The Orpheum would probably put the State Lake policy into the Pantages houses. The opening of the State Lake Theatre in Chicago proved very successful, financially. The theatre, playing popular priced vaudeville, that may be classed midway between big and small time, has been playing to almost invariable capacity and to enormous profits. An extension of this State Lake policy is, therefore, desired by the Orpheum leaders, and the taking over of the Pantages' Circuit is a likely answer.

Popular priced vaudeville could be booked in the Pantages houses under Orpheum management without taking away from the box-office receipts of the Orpheum theatres. The Orpheum Circuit and the Pantages Circuit could easily run parallel under the same management, each catering to an entirely different clientele.

It is also possible that a number of Orpheum theatres would be taken over to a big time policy to shorten some of the present long jumps on the Orpheum Circuit, but enough Pantages houses would remain to give ample bookings to acts engaged to play the State Lake show of vaudeville.

CROSMAN SHOW CLOSES

Dave Weiss last week closed "The Critical Moment," in which Henrietta Crosmen opened several weeks ago.

ACTOR HUNTERS ARE FINED

MONTREAL, Cal., Nov. 21.—Because John Coohan and George Santa, members of the "Mikma" company, in which Tricie Frigance is featured, could not tell the difference between a swan and a goose, they paid fines of \$25 each in the local court yesterday, after shooting two swans on Seaside lake, a small body of water near the Hotel Del Monte. The actors told the judge they supposed the birds to be geese.

ARRESTED FOR HOLD-UP

OAKLAND, Cal., Nov. 22.—Irene Johnson, who two years ago, was a member of the Jack Hollinsport Players, a road show, was arrested here this week on a charge of having, single-handed, held up a photographer in his studio and relieved him of \$335 in cash after he was bound and gagged. The robbery took place in Richmond, and Miss Johnson was arrested through a Mrs. Beattie Brown, of San Francisco, who saw the former show-girl on the street and recognized some of the clothes which she was wearing as those which had been stolen from her.

KELLER IS BANKRUPT

SAN FRANCISCO, Nov. 23.—John E. Keller, Shakespearean actor, filed petition in bankruptcy in the United States District Court here last week. He confessed to owing \$33,000 in debts of \$50, explaining that the latter consists of two suits of clothes and shoes. His principal creditor is Robert Dalton who filed a damage suit against Keller asking for \$25,000 for false imprisonment.

Keller claims that when his recent season failed, the members of his troupe agreed to work on the commonwealth plan of profit sharing. Following a disagreement over the distribution of the funds, Keller had Dalton arrested. Dalton was exonerated and discharged, then he brought suit which never has been tried. Deaver Storer, a motion picture producer, brought suit for defamation of character, stating that he was grossly libeled during a temperamental tempest of Keller.

COBURN SHOW QUILTS

Mr. and Mrs. Coburn's new production, "All the King's Horses," has been brought in from the road, and the cast officials intend to get a New York theatre and the impossibility to continue suitable bookings on the road are the reasons.

The show spent two weeks ago in Baltimore, went to Washington and then tried a few performances on the one-nighter. Katherine Kidder, Tyrone Power and Howard Kyle were the principals.

EQUITY TO MEET SUNDAY

A special meeting of the Actors' Equity Association for members only will be held next Sunday afternoon at the Hotel Astor. All the plans announced some weeks ago by the Equity officials will be brought before the detail at that time. If the meeting is successful, it is planned to hold similar meetings about once a month.

J. L. Sacks, English Manager, To Produce Plays Over Here

Now in This Country, He Will Return in the Spring to Put on Several Scripts Owing to Scarcity of Theatres in Britain

J. L. Sacks, the London producing manager who is in this country on a three weeks business visit, announced early this week that he will return to this country early next Spring to produce. His determination to put on plays in this country, he explained, is due to the paucity of theatres in London at present, there being at least double the number of plays ready for presentation than there are available theatres in which to house the productions.

This condition has been brought about by the phenomenal business done by English theatres during the last two years, especially during the last year of the war.

Mr. Sacks will produce at least two plays here, he stated, in association with local producing managers, and though he refused to reveal the names of these latter, it is quite probable that H. Woods will be associated with him in the production of a comedy and that the Shuberts will "ride in" on the musical play that Sacks is planning to produce here. He is scheduled to sail for London next Saturday on the Mauretania, taking back to the British capital with him several American plays now running and which he has practically closed for.

Sacks' second visit Mr. Sacks has made to this country within a year. When he left here last November he had acquired "Friendly Enemies" from A. H. Woods and "Tiger Rose" from David Belasco. Both of these plays were successfully produced by him in London, the former being done in association with Woods.

In addition, he acquired the book of "The Velvet Lady" from Fred Jackson, the author, which will ultimately be musicalized with a score furnished by a British composer. It was explained that the music of Victor Herbert, who composed the score for the piece here, is taboo in England because of Herbert's pro-Irish political views. In London, the play will be called "The Purple" and British theatrical activities at the present time include the construction of two new theatres in London, both houses to be built on sites acquired in the Leicester Square section. Work will be started on both houses simultaneously early next year. One of them is to be called the Domino and will have a seating capacity of upwards of 1,000 seats.

It will be confined to the housing of musical shows exclusively. The other will be called the "Victory" and will contain 1,200 seats. It will be of the kinds of spoken plays. Both houses will cost approximately \$1,500,000.

Within the next year Mr. Sacks says

that London will have at least four more new theatres, including the two he is to build. Sir Alfred Butt and Gilbert Miller, the latter the son of Henry Miller, who is at present considered one of the most successful London managers, will each build a new theatre.

Mr. Sacks also stated that, shortly after his return to London, he expects to consummate his plans for the establishment of a 12-week provincial circuit in England, patterned after the circuits conducted in this country by the Shuberts, the Klaw and the larger offices. To begin with, he explained, London attractions at the present time cannot play on for a longer consecutive period than twenty-one weeks. The road season starts during the month of January and runs to the latter part of May. The shows then close and are brought back to London. Early in August they are again sent on tour until the following January, the tour consisting almost of return engagements in cities previously played. Already, it has been established that first-class productions can play in the larger cities over a period extending beyond a month, yet, says Mr. Sacks, so ingrained is the tradition existing in provincial theatres of playing attractions but one week that their managers are loathe to change the policy, though it has already been demonstrated that the change of booking would prove beneficial to them.

As a result, Mr. Sacks has planned, through a syndicate, to build twelve standardized theatres in as many British cities, which would be the nucleus of the extensive circuit he hopes to acquire. He stated that he feels certain that the managers of other houses in the provinces will begin booking their shows at the same time as the new provincial theatres are in operation. He also stated that he plans to build standardized theatres are as follows: Manchester, Birmingham, Liverpool, Leeds, Sheffield, Newcastle, Glasgow, Edinburgh, Nottingham, Plymouth, Brighton and Cardiff.

"DANCING WIDOW" ORDERED BY MITCHELL BROT., PRODUCERS OF "THE DANCING WIDOW," with Florence Cassel as the star, have ordered the place in New York, because of unfavorable conditions and the inability to get proper bookings in the West.

Only the show has been playing in Texas and Oklahoma to fair business, but the jumps have been so great that it has not shown a profit. It will come in to New York Dec. 1st, will for two weeks, and then take up an endless route. It will open again in Philadelphia Dec. 22, with the present cast.

Belasco, Fined \$1340, Jumps "Daddies" to Philadelphia

Manager, Rather Than Take Chance of Violating Illinois Law Again,
Takes Piece Out of State. Could Be
Fined \$33,600

CHICAGO, Nov. 22.—After being fined \$1340 under the Illinois labor law governing the employment of children David Belasco jumped the place clear out of the State of Illinois. With the clearing down of the curfew at the Powers Theatre to-night, scenery and trunks were rushed to the cars and production and players made for Philadelphia.

Representatives of Mr. Belasco were summoned before Judge George E. Holmes last Thursday and confronted with the fact that there were five children in the cast under ten years of age. No denial was made to the contention, and, therefore, Justice Holmes, sitting in the Municipal Court, assessed a fine of \$1340, the largest ever

exact since the law has been in effect.

Section 3 of the law prescribes a maximum fine of \$200 for each offense prior to the first conviction. Therefore, Judge Holmes had it in his power to impose a fine of \$1340, there having been 108 charges listed. The play had run for four weeks and it had another week booked for it. As it was, the fines were \$5 and \$5 cents upon 100 counts, and the cost of \$5 under 88 counts, on plenty of quibbles.

The children concerned are Aida Arden, 6 years; Lorna Volare, 7 years; William Quinn, 9 years; Edward Quinn, 9 years; and Mildred Platt, 8 years, respectively.

"Daddies" opened in Philadelphia Saturday night. No trouble expected under the Pennsylvania laws.

TYLER OPENS "MADE OF MONEY"

Atlantic City, N. J., November 24.—Philosophy, translated into the language of comedy, was the offering at the Apollo to-night when George G. Reagen presented "Made of Money," a four act piece written by Richard Washburn Child and Porter Emerson Browne. It is an odd play, quite interesting and dramatically slender, but conclusive and sound in the main arrangement.

The piece opens with a casual chat which seems pointless, but, gradually, the interest is introduced. The comedy of this first mood lies a very sound and fascinating idea, which rises to domination in a brilliant speech delivered at the last act. Nor is it alone in this final division that the dialogue assumes such character. Almost every scene between the principals excites and keeps the keen wit of suspense.

The play is based upon the idea that success is merely a by-product of human activity and that it is not constituted of money alone or power alone, or power and money together, but chiefly in the expression of self.

ROBBINS ADDS ANOTHER

John A. Robbins has added another horse to his string by acquiring the Regent Theatre, Norwalk, Conn., which, up to now, has been playing pictures and road attractions and which he will now supply with five acts of vaudeville each half. Harry Needles is managing the house.

GALLAGHER & ROLLY SPLIT

The vaudeville act of Gallagher and Rolly has split, Rolly having signed with the "Fritolites of 1919."

KING AND BARNETTE

Many King and Dot Barnette, whose pictures appeared on the cover of this week's issue, are with Herk, Rolly and Damsell's "Cabaret Gloria." They have been with that firm for the past five years.

King is one of the best known vaudeville comedians in burlesque. Miss Barnette is the featured comedienne of the company and one of the youngest on the stage, having started her career as a child with the Four Major Brothers. She is a native of Kansas City.

Both King and Miss Barnette are a decided hit with the "Cabaret Gloria" this season and their work has attracted considerable attention.

WANT ISMAN PUNISHED

The Shuberts have made a motion in the Supreme Court to punish Felix Isman for contempt of court.

The contempt, it is alleged, grew out of the stage of an order signed by Judge Donnelly in November, 1917, requiring him to present himself to the court to be examined in supplementary proceedings by William Klein, the Shuberts' attorney. This is the second time that the Isman man has failed to appear for examination under a supplementary proceeding order, no action having been taken the first time. The Shuberts because Isman paid some money on account of the judgment for \$623.15 which they obtained against him by default November 14, 1918.

In the present motion the Shuberts ask the court to fine Isman the amount of the judgment still remaining unpaid, claimed to be \$4736.69.

The judgment against Isman resulted from a suit brought by the Shubert Theatre Company against him for money and heart given to him by the amount of the judgment still remaining unpaid, claimed to be \$4736.69. The judgment against Isman resulted from a suit brought by the Shubert Theatre Company against him for money and heart given to him by the amount of the judgment still remaining unpaid, claimed to be \$4736.69. The judgment against Isman resulted from a suit brought by the Shubert Theatre Company against him for money and heart given to him by the amount of the judgment still remaining unpaid, claimed to be \$4736.69.

The complaint further sets forth that in September, 1910, both parties produced on the Court to fine Isman the amount of the judgment still remaining unpaid, claimed to be \$4736.69. The judgment against Isman resulted from a suit brought by the Shubert Theatre Company against him for money and heart given to him by the amount of the judgment still remaining unpaid, claimed to be \$4736.69. The judgment against Isman resulted from a suit brought by the Shubert Theatre Company against him for money and heart given to him by the amount of the judgment still remaining unpaid, claimed to be \$4736.69.

The Shuberts brought an action for the recovery of the money and Isman filed an answer in which, after denying the allegations of the complaint, he set forth that the items of expense submitted by the Shuberts, were inaccurate and, in addition, he set up a counter claim.

The case came on for trial Nov. 14, 1918, in the Supreme Court before Judge Donnelly, when Isman failed to appear to defend the action, a judgment was rendered against him by default.

SOPHIE TUCKER QUITTING

Sophie Tucker is leaving the cast of the Shubert "Gaieties," when its Boston engagement ends. She will not travel with the show, preferring, as she has announced, to return to New York for a few weeks rest.

After taking a rest she expects to begin a vaudeville engagement, playing in houses around New York, so that she will be bound to continue looking in the Sophie Tucker Room at Reisenweber's, a most lucrative entertainment.

Her husband, Frank Westfall, recently bought a \$20,000 garage with a room for the equal part partners, in Baldwin, L. I. The garage will, hereafter, be known as the Sophie Tucker Garage.

LAURETTE TAYLOR DELIGHTS

PROVIDENCE, R. I., Nov. 24.—Hartley Manners' new play, "One Night in Rome," with Lauretta Taylor as star, was presented for the first time on the stage to-night at the Mayflower Theatre.

Mr. Manners' play is at bottom a simple love tale decked out with mystery and suspense, a story that is carried out mainly by the acting of the star and the handsome sonner by Robert Palmer. It is in three acts, the first showing the parting of a fortune teller, and the last two the story of a country house. Both are lavishly furnished and in excellent taste.

Miss Taylor appears as the fortune teller, a beautiful and fascinating young woman with an Italian accent. To her come the main personages of the play and, through her readings, their characters are revealed to the audience. An Italian appears and the effect he has on her starts the mystery as to her identity which is not cleared until the final scene of the play.

She appears next at a fête being given at a country house. Because of her, the cold fables give up her love, who has already become enamored of the fortune teller. The latter is then accused of the crime of a peep show and the hero takes her side. In the final act, the matter of the play is cleared and, in reply to the now openly stated accusations of the Italian, the lady discloses her identity.

The play, at present, has too much of the old-fashioned type of plot and playfulness love to insist upon. It is a fault that can very easily be mended by tightening the action and concentrating the plot.

George C. Tyler made the production. An excellent company in support included the following: Robert Palmer, H. Cooper Cliffe, George Majeroni, Harry Baxter, Thomas Cooke, John S. Brown, George S. Brown, Morris, Louise Beaudet, Helen Blair, Miss Olin Field, Miss Greta Kemble and Miss Valentine Coleman, Marie Bianchi.

"FROLIC" GOING TO HAVANA

The Ziegfeld "Frolric" road show, which, according to announcement some time ago, was to have opened in Pittsburgh last Monday, will probably open in Havana some time around Christmas, it was learned early this week. As a matter of fact, the show announced for opening in Pittsburgh has never been heard of in rehearsal by Ned Wadsworth.

However, on Friday of this week, Fred Ward, artistic manager of the "Magic Melody" show, will sail for Havana, having been engaged by Flo Ziegfeld to stage a grand contest between the negotiations now pending between Ziegfeld and Charles E. Stoneham of the New York National League Baseball Club.

McGraw, part owner and manager of the club. Stoneham has extensive influence in Havana and it is expected that these being the race course there, which he practically owns and operates during the winter months, as well as an interest in several Cuban theatres.

It is expected that Havana will be a most successful winter resort for Americans, the last year having strengthened the belief of its growth and ultimate popularity. As a result, the Cuban authorities are anxious to present in Havana the most popular forms of amusement prevailing in the United States. It is expected that managers have negotiated with Ziegfeld for his musical shows, but in the event of a refusal to grant them their advances. It was also learned Stoneham came interested that he listened.

"SUNRISE" IS "RED" PLAY

Philadelphia, Nov. 24.—The dark red clouds of radicalism give way to the pure, white light of reason and romance, whence comes the "Sunrise," a play by the author of the simple, homely instance of the new Willard Mack play of the quoted title, which opened its evening at the Little Theatre.

The piece is out and anti-bolshevik propaganda, deliberately designed as such, and in so far as its own logic goes, it accomplishes its purpose. The reds of the country will hardly flee these two hospitable shores when they hear the ever-alert Mr. Mack has written a play sounding some of their pet theories. The author brings his rich and his poor together in the community of suffering during the war of two boys, one of lowly Irish-American origin, the other the son of a millionaire who has been marred for destruction.

The families of both the young soldiers meet and a fine romance quite creditable in these democratic days, springs up between broguish Larry and the little daughter of the rich. Larry's brother, an intellectual red, then becomes involved in a dynamite plot but is saved from capture by the clever pretention of the complaint, he set forth that the items of expense submitted by the Shuberts, were inaccurate and, in addition, he set up a counter claim.

This is the big scene of the play and it is quite thrillingly well handled. The reds of the country will hardly flee these two hospitable shores when they hear the ever-alert Mr. Mack has written a play sounding some of their pet theories. The author brings his rich and his poor together in the community of suffering during the war of two boys, one of lowly Irish-American origin, the other the son of a millionaire who has been marred for destruction.

Barry McCormack plays the loyal American boy with perfect enthusiasm and seriousness, and his red-clad brother is done effectively by William Lyndon. The rich routine is simple and unassuming, as enacted by Clyde Routh, and his sister is Constance Gordon-Libbey, who portrays the girl with a feeling for its innate sensibility and good-heartedness.

After taking a rest she expects to begin a vaudeville engagement, playing in houses around New York, so that she will be bound to continue looking in the Sophie Tucker Room at Reisenweber's, a most lucrative entertainment.

SPIEGEL SHOW TO CLOSE

"Till Say So" and other vaudeville recently produced by Max Spiegel, with Murray and Mack the featured members is to close.

Lackaye Raps Producers of So-Called "Bedroom Plays"

Says They Are Responsible for Discredit Heaped Upon the Stage. Hope of Betterment, He Says, Rests With Independent Managers and "Little" Theatres

Wilton Lackaye took a rap at more than one Broadway producer Monday, when he declared at a meeting of the Public Actors Guild in New York City, that those managers who are responsible for the so-called "Bedroom" farce are also responsible for much of the moral discredit heaped upon the stage of to-day. He added that whatever information may be expected will come from the independent and "little" theatres of the country. "A young lady," Mr. Lackaye said, "would experience great difficulty in choosing a play in New York to-day, where she could find entertainment and take her money. This is not one of the plays to be seen in the 'little' theatres which, minus of any sensuality and the filings of the 'Ostermoor' type, before the public ideas which have a tremendous moral effect upon the community."

Augustus Thomas gave support to Mr. Lackaye's statements, declaring that the stage is both prophetic and stimulating, retaining ideals in the same manner as the pulpit and, perhaps, presenting them in a better manner. He asserted that the stage is a mirror which reflects the character of a people, making clear that before the stage could be of better moral in-

fluence to the public, better and cleaner plays must be produced.

Both speakers joined with Alfred E. Henshaw in the view of the fact that the public patronizes plays of this type and admitted that, as long as theatre-goers continue to visit plays of sensuous and low moral standards, producers will continue to present them, but expressed their hopes that the smaller producers with their idealistic plays and better management, would soon gain sufficient recognition as to be of a moral influence upon the public.

They also joined in saying that the individual actor and actress, although recently attacked by a member of the clergy and thrust before the public eye as an immoral person, was not so. In view of these statements, Mr. Lackaye quoted prison statistics of a western state which proved that there had been more clergymen in that state's penitentiary in one year than there had ever been actors from the beginning of time, in the fall.

Among the other speakers were the Very Rev. Mgr. John J. Dunn who spoke upon the close alliance between the church and the stage and how, later, with the proper plays, could be of the greatest moral and Christian assistance to the country at large.

"LINCOLN" OPENS MONDAY

John Drinkwater's "Abraham Lincoln," which first was produced in England, is now appearing at the Theatre in New York. It is to be presented in this country, is to have its premier next Monday night in Washington. Frank McGlynn will play the title role.

"FIFTY-FIFTY" GOING ON ROAD

"Fifty-Fifty, Ltd.," which has been in troubled waters ever since its opening a month ago at the Comedy Theatre, finally is to close and take to the road. Next Saturday night is announced as the last performance in New York, and the following Monday, in Memphis, to open the following Monday.

There will be numerous cast changes before the piece goes to the road. Corbell being about the only one who will go on the road. Gertrude Vanderbilt chanced to see the play at the Comedy Theatre and she and her husband who signed last week to play the Vanderbilt role, Doris Arden will not go of itself, but will go to the hospital some time next week for an appendicitis operation.

A & H BUY TWO SITES

SAN FRANCISCO, Nov. 25.—The biggest theatrical deal ever made on the coast was closed this week, when the A. & H. theatre and William Harris Jr. Co. The hired interests leased a site for fifty years, with the total rental coming to \$5,000,000. On this site they will build a theatre and roof garden that will cost \$1,000,000. Plans are to open the house next year.

Ackerman and Harris, in conjunction with Adolph Ramlah, have purchased a site in Los Angeles known as Moraine Heights. The site covers 1,100,000 acres. It is located on Broadway, between Fifth and Sixth streets. The plan is to build a theatre and roof garden and an eight story loft and office building erected, carrying a theatre with a 4,000 seating capacity to cost \$1,000,000.

GRACE GEORGE PLAY FITS WELL

STURBEVILE, Mass., Nov. 21.—Staged in three short acts, Sir Arthur Pinero's new play, "Quick Work," with Grace George in the featured role, was presented here this week.

The play, based on the incompatibility of the temperament of two persons, their decision to separate, a sincere if somewhat far-fetched effort on the part of the wife to manufacture divorce evidence, and an ultimate reconciliation, is as light and unpretentious as the most obvious. Pinero's new piece can hardly be said to match other plays from that writers pen, but it is a play that is well constructed, beautifully worked out and correctly timed.

The opening act shows the capricious Mrs. Whitway and her aloof and studious husband amicably agreeing on a separation because they have nothing in common. It is not until the next act, when the husband is hunting that interest is awakened in the mind of the selfish wife, who lets it slip an outline in furnishing and making "homey" the future apartment of her husband.

When she is fully established, for her own sake of mind, she swallows herself in a veil and, late in the evening, appears at his rooms, there to prove to the night watchman the eyes of a detective whom she has hired, and who does not know that she is the wife of the man in manufacture is entering. It is in this manner that she intends to manufacture evidence for a divorce.

But, once inside, effective music romantically rendered in a neighboring apartment aids her to persuade her husband that he loves her and that she loves him, and the next curtain shows them eating breakfast together.

After a scene to advance the role of the frivolous self-centered and petulant English woman, who, nevertheless has the advantage of a delightful sense of humor. Martin Lewis, as the husband, is courteous, polite and graceful. The remainder of the cast is pleasantly chosen and the play, as a whole, runs smoothly, has bright moments, and may serve those in the field of mind as an amusing night's performance.

NEW JANE COWL SHOW OPENS

NEW YORK, Nov. 25.—"Smiling Through," with Jane Cowl in the leading role, had its premiere at the Pitt Theatre here this week.

The play is by Allen Langdon Martin, a writer whose name is new in the theatre. It is a fantastic comedy in which the author gives enough pathos with tearful mood and humor. The play is based on a hatred born through the young woman's jealousy on her wedding night, which culminates in the niece of John Carstare, portrayed by Henry Edwards, falls in love with Kenneth Wayne, portrayed by Orme Cardona, the son of Jerry Wayne, slayer of Carstare's brother. The author gives the story well and ends it happily.

Miss Cowl is surrounded by players who have for the most part formed the core of her acting organization. Besides those mentioned, the cast includes Helen Chester, Clara Gray, Elaine Inescort, Philip Tongue and Marion Bertram. The scene is an English garden, as it is today and as it was fifty years ago, designed by Joseph Urban.

BANS THEATRE WEDDINGS

THEATREMAN, Nov. 25.—Mayor Pettus put the official stamp of disapproval on freak weddings when he forbade a marriage at a local theatre as part of a show.

HOFFMAN DISSATISFIED

Aaron Hoffman, it was learned last night, is not satisfied with the amount of money he received from Wilner and Romberg for writing some material for "The Magic Melody," which the latter film producer and his producers meet Hoffman's demands, it is reported that he will place the matter in the hands of his attorney, Harry Saks Hechheimer.

Hoffman, it seems, was called upon to select some specific scenes and situations into the piece on the eve of its initial presentation in New York. He was promised a certain advance for his services, was promised one per cent of the receipts and went to New Haven to witness the first performance. After the show, he made some suggestions, wrote out some new material which he submitted right then and there and came back to New York, it being his understanding that he was to submit by mail, while the show was in Washington. Hoffman, however, New York, such new material as he wrote or was called upon to write.

Finally, he wrote reached New York, opening at the Shubert Theatre two weeks ago, where it is now playing. But the producers say they did not use the material furnished by Hoffman for the reason that they did not feel it would be possible to get the material into the hands of the producers without opening. Their contention is, however, that Hoffman's presence in Washington, he said, was not necessary and he has made it possible for them to use his material without, as they thought, discrediting him.

However, Hoffman has taken the contrary view, holding that he rendered his services as stipulated and is willing to let the producers have the material in the arrangement with him. But he has written a letter in which he asks that the producers "without prejudice," as he terms it.

Up to Monday of this week, Wilner and Romberg had not received the money he is claiming, but they have consulted their attorney, Nathan Burkan, about the claim.

FRISCO SEES NEW SHOW

SAN FRANCISCO, Nov. 22.—John H. Blackwood's comedy drama "A Dollar Down," presented in three acts with Bella Bennett in the principal role, was given its premiere here this week. The drama tells of two young married couples starting out in life by buying on the installment plan.

The piece tells the husband of Cora obtains an advance in salary, as well as a loan, to settle up his indebtedness while Nessie, the employer of Stella's husband, reduces that young man's salary in order to get the money to pay the debt. Cora, who is Stella's husband, from the beginning is a worthless fellow and is the perpetrator of a \$4,000 theft, which, later, is held over him and his young wife as another weight to bring pressure on the latter to give in to the blackmail. The author ends with Stella telling everyone they can "go to hell," and that she is going back to Stella.

Throughout, the piece is talky and seems to be a continual wrangle between the two women. The plot roles required her to memorize 164 pages of manuscript, for which she should be given special credit. For the whole of it. Harry Schumacher staged the play and those of the cast who have been mentioned. The roles were, besides Miss Bennett, Rafael Brunetto, May Nunnery, Joan Oliver, and Helen Chester. The play was by Thomas Chatterton and Al Cunningham. Blackwood left a sick-bed in Los Angeles to come on for the premiere.

Shuberts File Many Chorus Girl Complaints

Lay Facts Before Equity to Show That Union Members Are Prone to Evade and Break Contracts, But Organization Puts in a Defense

Within the past month, the Shubert offices have registered about twenty complaints with the Actors' Equity Association, most of them affecting the Chorus Equity branch. Instances are cited in detail of chorus girls and chorists, both Joseph and on the other side, who, according to the complainants, have broken contracts, or who, if they have not actually broken them, have evaded the spirit of the contracts to such an extent or in such a manner, that it has amounted to a violation.

Contradicting the assertions of the managers Chorus Equity, through its officials, has its own version of what is claimed to be the truth in regard to each complaint. No denial is made that many have come in, but it is stated that they have entered in the Shubert offices, emanating in such an apparently systematized manner that the impression is gained that possibly, there is a deliberate effort being made to "worry" the union organization. Not a single claim, so Chorus Equity asserts, but what, when investigated, has not warranted a counter-claim of some kind or another.

Happenings in the companies of "The Gaieties of 1919," "Oh, What a Hello, Alphonse," and "Kissin' But Love" have brought about the recent differences. Chorus Equity begins its defense with the statement that girls do not want to go on the road if they possibly can help it. The salary of \$35 a week in town, the contract for \$100 a week enough to live properly under present high prices, and, it is asserted, that the limit contracts for girls to be a member of Chorus Equity, notably the Shuberts and Comstock and Gest. The managers, it is claimed, say this is the union scale and that the girls and chorus men are contract labor, like the stage hands. At the same time, there are girls, not members of the union, who are paid more.

Girls naturally complain because of this condition and there have been several violations of contracts by the more impulsive. But each violator has been instructed to return to work under her contract or give in her two weeks' notice. Invariably, this has been done, say the Equity officers.

Manipulation of this two weeks' clause by some managers is another matter, being taken to create dissensions and other things, unconnected with it, is an added charge made by Equity officers. This manipulation takes the following form: When a show is about to go on tour, the information is withheld from both principals and chorists until about ten days before the closing date in New York. The announcement is then made, and, when the necessary two weeks' notice, girls are then compelled to go out, no matter what their wishes in the matter. If they do not give notice, they will have to break their contract; if they do go with it and leave it at the end of the two weeks' notice, they find they have to pay their way back to town.

This scheme, it is shown, works two ways. First by getting girls out of town, with the possibility, then, of their staying with the show, and, secondly, of making it an inconvenient thing as possible. It is this manipulation which though Chorus Equity has adhered to contracts in each instance, is claimed to be discrimina-

tion, and the matter is now with the Board of Arbitration.

Other complaints, it is asserted, are found to be of a personal nature; differences which exist between girls who were active in the actors' strike and those who were not. The case of Miss Rock, which was specifically inquired into, was explained by the Equity.

Miss Rock was an active stock around the Winter Garden last September and then Allen Foster, a Shubert stage manager, told her she had killed herself for any further work with the Shuberts. Later, however, she was known to be an experienced girl and dependable, she was taken into the "Gaieties" show, after having been transferred to "Hello, Alphonse." Here, William Carroll, a Shubert official, the Equity says, turned in a complaint against her to the effect that she was a trouble maker and she was given two weeks' notice. Investigation was made, the Equity officials state, among the chorus of the "Alexander" show as to whether or not she had been intracable or had in any way given reason for complaint. If she had solicited membership in Chorus Equity or had advocated union principles, among the chorus of the "Alexander" show, a large number was made that she had not. No one could be found who would say that Miss Rock had violated any rules or regulations, written or accepted. She is now with the Ed Wynn Carnival.

Another case, that of "Alexander," where it is claimed that only ten days' notice of the closing of the metropolitan theatre was given, is refuted by the show that it was two weeks to the day. The notice of closing was posted Nov. 9, and the show went out of the Forty-fourth Street Theatre Nov. 23, heading for Pittsburgh, where it opened a week's engagement last Monday night.

JOE GAITES CLOSES SHOW

Joseph M. Gaite's musical comedy, "Love for Sale," which had Kitty Gordon and Jack Wilson as its stars, closed in Detroit a week ago last Saturday and is expected to return to New York back to New York. All the players have been dismissed. Miss Gordon and Jack Wilson, however, are expected to appear in a sketch which served them for a short time last Sunday at the New York theatre.

Inability to get satisfactory bookings is given as the reason for the closing. The show says the show is a recent business in its week in Detroit, securing a gross of \$17,000. But from there there was no place to go, except for a week or so to come to New York. Joe Gaite's brought the piece in he says to hold it until some time in the future, when the congestion on the road is lightened.

FIGHTS THEATRE TAX

KARAS CRT, Nov. 23.—John B. Fitzpatrick, manager of the Shubert Theatre, arrested recently for refusing to pay the theatre tax imposed by the county court, filed a motion in the criminal court today to quash the proceeding.

Fitzpatrick's motion contends the law gives the county court no right to impose a tax on the theatre. He claims the right to impose such a tax on theatrical performances. The motion further states the law is not effective until May.

WYNN'S SHOW WILL WIN

AMSTERDAM, Nov. 22.—Ed Wynn's show had not been so potentially good and so generously long, there might have been more to write about. At Wynn's night, the show was not so much a "show" as a "good show." It's just good, and that's all. But a show, as I said, as I said, as I said, it's just good now—oh what's the use of talking about it.

And here you have the tone, color and general comfousness of this new and entertaining musical carny quilt, with Wynn as the central patch around which are strung the Lillian Fitzgerald, Harry Jenkins, Edith Whittle, Frank Riggs, Regal and Moore and Mollie.

Naturally enough with such shows, it is by no means in that wild roundabout which marks the finished musical extravaganza, though, potentially, it is a very solid and satisfying entertainment. Several seemed chiefly for their settings, though there was little or no action in them except for the unrelated matter injected into them by Wynn himself.

Wynn himself contributes the major portion of the fun in the piece, with the unusually clever audience and talent of Lillian Fitzgerald, who seems to be able to do anything from a slapstick to an operatic aria. Regal and Moore proved themselves to be acrobats of a very uncommon order and Mollie, a girl of applause, Mary Camberelli, with her nimble and graceful toes, and a Japanese musical trio, added much to the fun of the piece, which seemed to win a first night audience out of its usual stolidity.

As to the matter of much to be said in the offering. The melodies are made up of matches from very well known operetta, musical comedies and songs, much to the delight of most of the audience, well liked, but disappointing in their speediness and insipidity. The music, in fact, made original score from Wynn. But with the customary amount of change and re-arrangement, the music of the evening should prove to be a very satisfactory evening's entertainment.

Others in the cast were: "The Fox" Mayocks and Ray Miller's Black and White Melody Boys.

FOOLED THE POLICE

SAN FRANCISCO, Nov. 22.—It became known during the past week that the recent robbery of the Hippodrome, in which two bandits got away with \$2,000, had been expected by the police.

It seemed that the robbery, however, a week before the job was done, that both the Hipp and Pantages theatres were to be held up, but did not expect the thing to be done in broad daylight, as it was. A special officer had been placed to watch the Hippodrome on the night of the robbery, on the morning of the arrival of Edwin A. Morris, the house manager of the Hippodrome, in broad daylight, blood and gagged.

BUSINESS GOOD IN VIRGINIA

WHEELING, W. V., Nov. 19.—Wheeling has come back into its own again and the Court Theatre under the management of Fred Johnson is doing remarkable business.

The week of Nov. 10th, in the State of Virginia, in the case of coal and steel strikes, John Corry's "Fiddler's Three," with Tivie Belg, did the following remarkable business: Blueford over \$1800 on one performance, Huntington, with Gail Cull for opposition secured \$1600, Parkersburg, \$1600, Marietta, O. \$1450, and Wheeling a trifle under \$4000.

Next to the show in Huntington, Parkersburg, Marietta, Wheeling.

"Robin Hood" Opera Company sold out in Wheeling Nov. 15 and "La La Lucille" 19 and 20.

CHILDREN RAISE \$1,600

More than \$1,600 was raised at a performance of the Rehearsal Club at the Fulton Theatre last Friday afternoon for the benefit of the French Hospital. The two acts of playlets, "Fandora's Box" and "Quality Street," were presented by the children of the school under the direction of Ruth and Percival Vivian.

Among those who participated in the effort were: Frances, Josephine, Helen, Estel, Rena Ross, Eugene Minthara, Richard Gray, Russell Hewitt, Thomas Jones, Earle Sobel, Josephine Jones, Lillian Carroll, Dorothea James, Sonia Segal, Barbara Sablin, Ruth Mohley, Autumn Henry, Alice Newman, Vera Koo, Robert Koo, Robert Koo, Phyllis Reynolds, Margaret Batten, Julia Braham, Dorothy Wall, Helen McDermott, Robert Little, Jack McKee, Ruth Collins, Charlie Barton, Anna Merrick, Jack Henley, Rosemary Marston, Arthur Kennedy, Robert Little, Charles Alexander, Mary Grey, Dorothy Casey, Alfred Little and Henry Quisenberry.

The money will be expended on scholarships for the children. Frank Bacon, Daniel Frohman and Elsie Jacobs were among those who contributed \$100 each, the cost of one year's tuition for one pupil at the school.

READY MARCH 1ST

Both the new theatres now in course of construction in Forty-second Street, west of Broadway, to be operated by Selwyn and Company, will be completed by the first of March. One will bear the name of Times Square Theatre, the other the Forty-Second Street.

KINSEY IS CLEARED

CHICAGO, Nov. 24.—Kinsey, arrested several months ago in connection with the murder of Mrs. Louise Brannan and Beverly Byrne are making their bow on the legitimate stage for the first time in years, in proving their innocence. Kinsey, who was charged and exonerated following a hearing before Justice Sermore, when he was charged with the murder of Mrs. Brannan, was working at the Grand Theatre, Homestead, Pa., the night of the murder. Kinsey and his wife are known to the theatrical profession as the Great Kinseymen.

"MASTER THIEF" GOING STRONG

SAN FRANCISCO, Nov. 22.—"The Master Thief," in which Francis X. Bushman and Beverly Byrne are making their bow on the legitimate stage for the first time in years, is proving a big success. The show has run many times to play to good business at the Columbia Theatre.

"WHIRLWIND" OPENS MONDAY

BALTIMORE, Nov. 24.—John Cort will present "The Whirlwind," a new musical comedy, at the Adelphi and Rittor Brown, at the Academy of Music on Dec. 1st, with Mimi Argenta, the Sicilian actress, in the leading role.

SAMPSON MANAGING BLACKSTONE

BLACKSTONE, N. J., Nov. 23.—The last five years has been connected with the Harvey D. Orr interests, has resigned his position in advance of "Miss Blue Eyes" in order to accept one as manager of "Blackstone, the Magician." Blackstone, who has been in the business for a year of one week stands. He carries twenty-two assistants and several "girls." The management is doing the advance work for the show.

COAST OPERA CO. OPENS

SAN FRANCISCO, Nov. 23.—The Washington Theatre, in the Latin district, has opened with a new production, "The Italian Comic Opera Company and presented for the first time in America. The show is a comedy, and the production is 25, 40, 50 and 75 cents top.

NEW PENN LAW HITS NUDE PERFORMERS

PROPS MUST BE FIREPROOF

Fire law regulations in Pennsylvania that will work to the inconvenience of vaudeville performers will be put strictly into force beginning December 1st, according to a notice issued by George W. Elliott, Philadelphia fire marshal, in the Department of Public Safety.

Under an act of the Pennsylvania Assembly, it is now a violation of law to permit the use of stage scenery, curtains, or decorations, made of combustible material. In fact, all material, including even furniture and woodwork about the stage, must be thoroughly treated with a non-combustible compound or rendered otherwise safe to the satisfaction of the Department of Public Safety, before it can be used.

If violations are found, forty-eight hours will be given, for the time being, in which to comply with the regulations. In the event of non-compliance, the property in question will have to be immediately removed from the theatre. Fine allowances will be made for silks, velvets and heavy brocades, where fire proofing might injure the fabrics.

After the property has been fire-proofed, it is suggested by the authorities that the owner stencil his name and the date of the fireproofing upon his property.

TO ENLARGE TIMBERG ACT

Herman Timberg will withdraw "Chicken Chaw Main", now running in vaudeville, in two weeks, and lengthen it into a three act musical comedy. He will write both the book and the music himself. Flo Lewis and Jay Gould will be retained for the principal roles. It is hoped to have the elaborated piece ready by the first of the year.

SCOTT WANTS HIS DOG PAID

Johnny Scott, of Scott and Blissett recently rented his dog to the Gelsnick Film Corporation to work in a picture for \$15 per day. After the dog had worked a number of days, though, Scott says he found that he (the dog) was not being paid. He then took the matter up with Dave Steinhart and a settlement is now being arranged.

QUARRELLING OVER GAG

A gag about an abbreviated gown is being fought over by the teams of Lawrey and Prince and McAllen and Carson. The former team charges that McAllen and Carson "lifted" the gag from their act. Lawrey and Prince formerly made the same complaint against Johnny Small.

"ECHOES" TO REOPEN

"Echoes", Billy Sharpe's show, which recently played at the New Street Theatre and was cancelled, will reopen on the Leew time with a new cast on Dec. 1st. Sharpe intends to take the part played by Jack Norworth, but may put someone else in the act if booked through Arthur Lyons.

CLAIM SHOE PATENTS

Charging the Dennis Brothers with using practically their entire act, the Claremont Brothers have filed their case before the N. V. A. complaint bureau. They allege that the brothers among other things, are using certain shoes on which the Claremonts claim to hold patent rights.

JACK ADPALE COMPLAINS

Jack Adpale has complained to the N. V. A. because an act known as Smith's Animals is, he alleges, using part of his act and infringing on certain of his tricks.

LE MONT HAS AN ODDITY

Bert La Mont has started something by naming his latest act, which opens at Leew's Avenue B on December 1st, "Strait 33389", his own telephone number.

TRYOUT GETS ROUTE

The Vogue Trio, a woman, a man, in a singing and instrumental act, seen for the first time at the 122nd Street last week, about the tryouts, was, after the first performance, given an extended route over the Keith time.

ACT IS RE-UNITED

Wallace and Howard, who formerly did a double juggling act in vaudeville, known as "The Jugglers", and later renamed "The Haylicks", have just been re-united and are preparing in a new double act known as Wallace and Howard.

QUITS "MUSICLAND"

Lillian Berse, featured in Anatol Friedman's "Musicland", is out of the act. In her place are Lucille Fields and Alma Adler, who are developing up the work previously done by Miss Berse. Wires were pulled to get Lucille Chalfont, of the Capitol Theatre, for the part, but a contract with the Capitol prevented her from making the change is the report.

SCREEN GETS "CHIC" SALE

Charles "Chic" Sale is abandoning the field of vaudeville to become screen star. He will be featured in five reels by the Robertson Cole Corporation and the first release will be screened some time in the early Spring. Irving Cobb's books are being called by the Robertson Cole interests in the hope of including available material for sale features. He will probably appear in most of the productions in the character of the smart sleek.

Sale is at the Kansas City Orpheum this week, from where he will work his way out to Los Angeles on the two-day, arriving there about New Year's, when he will take up his moving picture work.

DRESS STOLEN WHILE REHEARSING

Clayds Taylor, danseuse with the "Gruesome", who shortly opens in the Hotel Grunewald, New Orleans, was relieved of her street dress while rehearsing with Talbot Kenny at Bryant Hall last Friday evening. Her coat was left to her, however.

PUTS IN LAST HALF VAUJIE

The Regent Theatre, Kearney, N. J., is now playing vaudeville during the week-end. The new policy was started last Thursday, with four acts doing two shows a day. Charles Anderson, of the Keith offices, books the house.

VARIETY STARS TO ENTERTAIN PRISONERS

WILL CHEER BLACKWELLS

On Thanksgiving morning the United Booking Offices will hold their annual entertainment for the prisoners on Blackwell's Island. This event, which has made Thanksgiving a Red Letter day for prisoners, has been repeated successfully for a number of years until now it is as much a part of a Blackwell Island Thanksgiving as Sir Turkey himself.

The program, booked by Eddie Darling, is not as yet completed but will contain a number of standard Keith acts. Among those already booked are Pat Rooney, Marion Bent and the Jam Band; Dufour Boys, Charles Irwin, Deverest and Collette, Jim Thornton, Ben Welch, Harry Cooper and Henry Lewis. The program will be taken over and put on by Al Darling.

At the Brooklyn Academy of Music, a special Thanksgiving performance will be given in the evening to take care of the big overflow that is expected at Keith's other shows. The entire bill has not, as yet, been booked, among the acts will be Wheaton and Caswell, J. C. McNaughton and Henry Lewis.

PROCTOR INCREASES CAPITAL

The Newark Realty Corporation, of which F. P. Proctor is the head, has increased its capital from \$200,000 to \$800,000. This corporation owns the two Proctor theatres and an office building in Newark. The old capitalization was not deemed sufficient to meet expenses.

MAKING N. V. A. REPORT

To show officially what the National Vaudeville artist club has accomplished during the present year, Henry C. Burt, secretary, will render a report on January 1st which will contain a statistical resume of the year's work.

ROBBED WHILE ON STAGE

While working in Fox's Jamaica theatre last night, Bert Gordon, and Minnie Martin, who do a musical comedy act with a pianist, found that the Hudson seal fur coat worn by Miss Martin, two purses, belonging to the latter and the pianist, and \$3 in cash were stolen from the dressing room. The articles mentioned were taken while the trio were working a performance.

KING OPENS NEW REVUE

San Francisco, Nov. 22.—Will King, Broadway showman, here returns to the show, here entitled "Wh-Case". In the cast with him are Lew Dunbar, Reese Chaney, Jack H. Harty, Arthur Van Slick, Clark Starr, Honora Hamilton, Vera Ramadele and Anita Marshall.

The vaudeville section of the bill at the theatre has the Three Musical Girls, Alice Nelson and Company, Haley and Howard, the Jupiter Trio, Bert and the Bessie and the Bessie contract extended for fifteen more weeks.

NEW ACTS

Charles Hart is rehearsing a new act with a girl partner.

D. Shuler and Hazel Hasles are preparing a new act called "Samson and Delilah", written by Ethel Clifford.

"If Woman Rules" and "Is It Possible", both written by Van D. Sheldon, open this week, booked through Frank Evans, of the Keith office.

Arthur Miller and Sigma Patterson, assisted by the Happy Three, in a new dance revue, opening at the Fifth Avenue this week.

"Folly's Pearls", a new act in rehearsal under Mark Brooks, will feature Joe Mack and Hazel Joslyn and have a cast of 12.

Ernie Westcott, formerly of Kerr and Weston, and Jessica Brown, formerly with Bert Kalmes in "Bugland", are preparing a new vaudeville routine.

Gordon Merlin and Company will open soon, presented by Clark and Bergman. They have been booked of a tour of the Leew circuit, starting December 1st, by Arthur Lyons.

LESLIE BENEFIT NETS \$5000

The Bert Leslie Benefit held at the Cohan & Harris Theatre Sunday night, netted over \$5,000. The show, artistic and artistically, the show was a big success and the following artists appeared, with Charles and the Sixty Arizona Girls, the Eddie Miller, George Matre, Eddie Corbett, Sophie Tucker, Harry Kelly, Frankie Jay, Franklin D. Roosevelt, and the Four Star, Pat Rooney and his Jazz Band, Little Billy, Eddie Miller, the four Haley Sisters and the Yans.

Tom Lewis, Blanche Ring, Charlie Winninger, Thos. F. Shea and Company, Eddie Miller, Harry Kerr, Jamie Hussey Frank Carter, Marilyn Miller, Len Lockett, Felix Adler and Grace Nelson.

Tommy Gray was the announcer. Joe Maxwell, chairman of the committee, secured the services of the artists, put on the show and had entire charge of the affair.

A number of out of town contributions now on the way will bring the fund up to a considerably higher figure than at present.

THIEVES LOOT DRESSING ROOM

Performers in the vaudeville hall, "Once Upon a Time" were reported to have lost valuable amounts of money, more than \$1,000 when thieves got busy back stage at the Colonial Theatre on Sunday night and looted dressing room 10. It is believed that the thieves were outsiders and entered back stage by the fire-escape. No trace of the misadventure or the property or the thieves has yet been found.

JOE LAURIE JR. DOUBLES

Owing to the short-time running order at Keith's Palace, Monday afternoon, Joe Laurie, Jr., was added to the bill at the night performance. He is also playing the Eighty-first Street Theatre.

WILL GIVE THREE SHOWS

PROVIDENCE, R. I., Nov. 24.—An extra performance, making three for the day, will be played at the R. F. Allen Theatre here on Thanksgiving Day. The performances will be started at 1.30, 4.30 and 8 P. M.

The bill for the house this week are, Jay Gould and Flo Lewis with "Chicken Chaw Mein", Raymond Bond and the Melba, and the Bessie, Sauter and Hayes and other acts.

PALACE

The bill was pleasing from start to finish with a few of the acts going over with a bang. Pat Rooney-Marion Bent and Company, held over for the third consecutive week, scored a sensational hit. The first half ran short, as the intermission sign was displayed at 3.20, Monday matinee.

The Ariel Lloyds opened the show and gave one of the fastest castles acts imaginable. The quartette are marvelously built youths who smile while working. Some of the flying stunts were nothing short of a sensation and the commersault at the finish sent them off to a huge hand.

Nip and O'Brien new to The Palace, opened with a song and dance which was slow in comparison with the balance of the offering, as the boys later uncovered a line of new acrobatic steps that was the signal for real applause. Neatly attired in Tuxedos, they offer an act that will score anywhere, because it has merit, augmented by pleasing personalities.

Bert Bar and Company appeared in number three position and the time was exactly 2:18. But the hour did not make any difference to this deliverer of real humor, as contained in "Pre-variations." Baker is a comedian of the old school, who knows the art of making every point count and the sketch never went better. Charlie Raymond is back again working opposite to Baker and doing well. As a domestic comedy, this act is a gem and, with the added assistance of Baker, it is a rib-tickler. The two ladies also do well with their assignments.

Bert Hanlon has an idea all his own in delivering a monologue, interspersed with gags and bits that he puts over with telling effect. His enunciation is perfect, especially in the Liberty Loan speech. Hanlon was a hit and could have done another encore, as heavy applause was in evidence when he bowed off.

The Marion Morgan Dancers have been away for a year and in that time have speeded the act up so much that each succeeding moment brings more interest. The three scenes are well put on and it is the best act of its description in vaudeville.

"Topics of the Day" was flashed during intermission.

Wish Wynn, after an absence of eight years, made her re-appearance and was successful with a budget of character impersonations. The act is further reviewed in the New Act department.

Pat Rooney, Marion Bent and Company were received with open arms and every one present enjoyed the offering. The first fifteen minutes ran the same as in the two previous weeks, but Pat has inserted a new number and dance in the cabaret scene that was a riot. Miss Bent looked splendid in a new white dress, and Mlle. Marguerite sported two gorgeous gowns that brought "Ahs" from the feminine contingent. The dancing of Rooney was never better. Mlle. Marguerite and Frank Gill were a sensation. The act is a corker and topped the show.

The Creole Fashion Plate sang as only a girl can sing and had the audience at high pitch when he removed his wig. Going into male attire, he sang "Let the Rest of the World Go Bye" and received a huge hand on its conclusion. The youth is a marvel in his line and scored emphatically after being on for twenty minutes.

Durkin's Novelty held many in and the "Near Beer" sign on the brewery wagon was a howl. The dog and monkey pantomime is in great shape and is surely a novelty excellently presented by Edward Durkin, a veteran of the art of animal training. J. D.

VAUDEVILLE REVIEWS

COLONIAL

Dolores Vallecita and her leopards opened to a packed house. The animals went through their routine without a slip, capably directed by Miss Vallecita, who also offered a bit of a Spanish dance. The act had no difficulty in thrilling the audience.

Programmed as "A Bundle of Blues," Nellye De Onsonne and Edythe Baker, the former singing and the latter playing, came on in the second spot and scored a hit which proved that this girl team is one that any theatre will be glad to receive. Miss De Onsonne's delivery and singing of "blues," easily places her far up in the ranks of this type of singer. And when it comes to playing the piano, Miss Baker, who, by the way, wrote the music and lyrics of the act, can make a jam band look sick.

Ed Gallagher and Joe Rolley offered their familiar "Battle of What-the-use," and, despite its familiarity, got over to the best laugh hit of the first half, sharing honors with Herbert Clifton. Gallagher is one of the best "straights" in the business and Joe Rolley's black-face comedy will cause anyone to laugh.

Swift and Kelly followed with their "Gumdrops" comedy offering, which pleased. The skit has some dandy lines and the pair delivers them excellently.

Jim Thornton may be old in years, but if his spirit is as young as his monologue, he has a long way to go before he can call himself old. His line of patter is replete with laughs, and, although some of them were missed, he had to take a curtain call for a speech.

Howard and Clark were not programmed here, but were neither peeved nor handicapped by that fact. They closed the first half and gave a very good account of themselves with a repertoire of their old and new songs.

Ben Roberts and his orchestra also showed their abilities in the jazz line during the intermission with a "blues" number.

The Du Four Boys followed the "Topic of the Day" and cleaned up with their dancing. These two boys certainly use their pedal extremities to the best advantage. The patter is not so good, but they are readily and easily forgiven for that part of the act, as it is undoubtedly put in only to give them a chance to recover their breath. As dancers they are "jam-dandies."

The Kouns Sisters, assisted by a pianist, offered a routine of opera numbers and took two encores. The gallery treated them rough during the "Echo" number, but the girls took two encores. New Acts.

Herbert Clifton went through his travesties on the weaker sex and scored a riot. Clifton is a clever performer, and used his knowledge of showmanship to very good advantage. He is still retaining the "cat" song, but has recently added other new material. . . Loretta McDormott was programmed

to appear with Frisco, but was not in evidence. His regular jazz band, the Louisiana Five, did not appear on Monday, but the jazz band that plays at the Reisenwebers' assisted him. He did the regular routine, and is also doing a dance which shows ability as a buck and wing artist. He is still using a cane, and the audience could easily tell the young man in his act, who so far through a dance contest, did fairly well. The youngster, who came on a third on Monday afternoon, is really the best of the bunch. But all of them would do well to control their arms and hands which they fling about to a extreme.

G. J. H.

RIVERSIDE

Page Hack and Mack, opened the show with a sensational hand to hand balancing act.

Fred Berrens followed. His act is a novelty, inasmuch as it is somewhat out of the ordinary. He has a player piano that, apparently, talks, for he has but to ask a question, and he is answered in music. He requests a number and the piano plays it. The novelty and the correctness of timing are the essential factors of this act's success. Berrens is a capable violinist who has added something novel to his whole to the instrument.

Cleveland Bronner in a new dance fantasy followed and scored a large following. He is a dancer who has created a combination of artistic lighting effects, appropriate music and dancing ability. He has in his company a number of dancers, a company of six men who do their share well.

Jimmy Duffy and Mr. Sweeney followed with a lot of hokum that is carried out by the boys in the act. They come down right to the audience the nearest to put it over for all it is worth. However, they scored quite a hit with their nonsensical bits. They are a good team and they to the ones used when the act was Duffy and Ingile. They took several bows after they were through. Sweeney and Duffy are not in the act in a gun and won deserved applause.

Anatol Freidland's act already has a place among the classics of vaudeville. It is an excellent combination of girls, music and material. In it, Freidland is assisted by Alma Adair. It is very funny and interesting. Freidland sings the handkerchiefs of a song. He is very good. His numbers were excellent. She has a good singing voice which is capable of reaching the higher registers. Neil Mack has a pleasing tenor, which is employed to advantage, and Phoebe Whiteside, who is very good, sings the song. The act has toes that twinkle in and out like lightning when it flashes. Freidland himself does very little, but that little is exceedingly well done.

Following intermission and "Topics of the Day," Bennett and Richards offered their well known "Dark Clouds" act, which was received with marked favor. The opening had everybody in the audience fooled, for they had settled themselves down to listen to a heavy dramatic sketch, and were surprised when they discovered they were to see some clever stepping and laugh plenty at some clever bits of business. The act was a hit the minute the stepping began.

Dorothy Dickson and Carl Hysen have improved materially in the two years they have elapsed since their last meeting. Dorothy has become a better singer and more apparent liking for their work than they did before. They have added a very clever little song, "The Little Girl Who Said," and performed acceptably with Max Dolin offering a violin solo between dances. Edna McDemarest and Estelle Collette, who were with them last year, have become good violin and cello playing. The same next. They have an act that is as good as far as ability material and stage presentation. They have a good band and were forced to respond to an encore. McDemarest is an acrobatic comedian who knows his work, and Collette is a good looking pretty, but lacks style in addition.

Mr. LaToy's Models closed the show on a posing eddity that won favor. The animals exhibited intelligence extraordinary and showed excellent training. S. K.

ALHAMBRA

The Three Blighty Girls are holding the opening spot. On Monday evening one of the girls put her finger badly just before doing a number and she is to be given credit for grit, for she went through the entire bit with the blood flowing from her injured member. The trio are attractive, sing and dance pleasingly, and gave a good account of themselves at this house.

Helene Colline, assisted by a pianist, offered a song routine, called "Wind down." Miss Colline presents a good appearance, but her act lacks that mysterious "something" that should get her off to a much better head than she received here. The numbers were rendered fairly well and in a pleasing voice.

James B. Carson and Company founded themselves at home with his audiences in their playlet, "To Be or Not To Be."

Margaret Young was one of the big hits of the bill and was compelled to take three encores. She has the delivery of both Ruth Royce and Belle Baker, the former outstanding in all her numbers, and the latter in one Italian bit. There are some numbers in her routine that are comedy gems, although all of her songs are good.

"The Little Cottage," featuring Sinclair, Dixon and Collins, is one of the best tabs presented to vaudeville in a long while. George Choo is the producer of the offering, which stopped the show cold with some of its songs. It will be fully reviewed under New Acts.

Herbert's Dogs opened the second half. In addition to dogs, this act contains cats, pigeons and roosters who come in for a few bits. The dogs, however, proved to be the best part of the offering and, in addition to doing a good deal of leaping, got a lot of jumps with their heads.

Joe Browning also found himself among friends with his "Timely Sermon." He has some great material in his offering, and certainly knows how to make the best of it.

If Bee Palmer is entitled to all the wonderful press notices she received, then it is the writer's opinion that "Vio" Quinn has every right in the world to bill herself as "Broadway's Latest Find." For this little girl sure can shake a mean shoulder herself. And, taking Frank Faraam's dancing, George Kreer's singing, and the jassing of the Memphis Five, Bee Palmer and her jass bunch are sure going to be in for one though quarrel over vaudeville jass honors. The act stopped the show and can easily do so in other houses.

Glenn and Jenkins, two men in black-face, offered a dandy dialogue that had the house in fits of laughter. This pair has some great gags and deliver them excellently.

The Ramsdells and Deyo closed the show, and, considering the lateness of the hour, gave a very good account of themselves with their novelty dancing act.

G. J. H.

CIRCUS BREAKS RECORD

TAMPA, Fla., Nov. 20.—Ringling Bros. and Barnum and Bailey's Combined Shows broke all attendance records here yesterday. Sixty-one thousand people paid admission. The "gate" was over \$90,000. It was necessary to give three shows, two in the afternoon and the regular nightly performance.

AISTON REVIVES MELODRAMA
 "The Little Girl in the Big City," which toured the country two years ago, is being revived by Arthur Aiston and William Wood. The melodrama has been rehearsing at Unity Hall under the direction of Chas. J. Haines and is scheduled to open in Syracuse Thanksgiving Day.

which, if passed, would preserve not only Strafford, but other places of historic interest from disfigurement by

THEATRE

MARGARET WYCHERLY

THEATRE—Greenpoint.

STYLE—Dramatic Playlet.

TIME—Forty Minutes.

SETTING—Full Stage.

Margaret Wycherly, late star of "The Thirteenth Chair," is offering

audience a real dramatic treat. The action of the playlet opens in an art gallery that a great financier is dedicating to the memory of his wife, who made him what he is today. While he is inspecting the gallery, the building agent uncovers for his approval a statue that the financier had carved in his youth.

Mrs. Flannery, an old Irish scrub-woman who is cleaning out the room then, sees the statue, and, after looking at it long and lovingly, begins to fondle it. The financier, observing her, begins to question her and elicits the information that she, as a girl, had posed for that statue. He disbelieves her, but she soon convinces him of the truth of her statements. He, in turn, discloses the fact that he was the sculptor.

As they begin to relate the core of the story of how the statue was carved, the scene changes to represent a scene, where Peter O'Sullivan, now the old and decrepit Mr. Flannery, is posing for a young, handsome artist. One of the little sentimental tragedies is then enacted, wherein a wealthy woman turns the head of the young artist and breaks the heart of his beautiful model.

The scene then goes back to the art gallery. The one-act playlet, in this model, recounted after years of suffering, are drawn together again by the memory of their old love. In order to make amends for the wrong he has done, he takes the woman, who was his inspiration and his love in youth, back into his life to the place that is rightfully her's. The construction of the act is perfect, the settings are simple and the acting of all concerned is excellent. Miss Wycherly's work is, as can be surmised, the outstanding feature of the act.

As a top line attraction for the better class of houses, where Miss Wycherly is known, it is the best thing in many a long day. S. K.

FRISCO

THEATRE—Proctor's 5th Ave.

STYLE—Dancing.

TIME—Twenty Minutes.

SETTING—Full Stage.

With Loretta McDermott out, Frisco has added a new feature to his act in eight young men who do an imitation of him. He got the idea, no doubt, at a dancing carnival recently held at Terrace Garden, where he sat in judgment on some two dozen contestants, who also would become Jam Kings. Out of those he witnessed, he has selected eight, and each wearing a derby and each making a claim that they have been interpolated to add spirit and pep. They do this to such an extent that the act will undoubtedly go high.

Aside from this, there is no change in the act. The band is still there, doing the same as usual in the circuit of big time vaudeville. The previous act, Frisco continues to do his Pat Rooney imitation, the S. Davis burlesque and the so-called Straw Hat Dance. The hat he used looked as old as the dance. M. F.

NEW ACTS AND REAPPEARANCES

JOE BRENNAN

THEATRE—Proctor's 125th St.

STYLE—"Tad" Monologue.

TIME—Forty-five Minutes.

SETTING—In One.

Joe Brennan has obtained some new material, and, with bits from his old act, has worked out a pleasing Irish monologue, which after it has been smoothed out by time, should be given plenty of bookings. Brennan's "tad" character is very good.

The first minute or two of Brennan's new act is a bit slow, but it rapidly speeds up and goes along very nicely until the last part, which needs cutting. This can be done, by eliminating the songs which he rendered at the close of his act when reviewed. As a whole, however, the monologue is clever and delivered excellently.

Late last season, the writer reviewed Joe Brennan and said that, while a clever performer, he could use better material than his act contained at that time. Brennan has, evidently, taken the hint, and the new act is a decided improvement. G. J. H.

WILLIAM BRACK AND CO.

THEATRE—Eighty-first St.

STYLE—Acrobatic Novelty.

SETTING—Full Stage (Special).

William Brack and Company are a troupe of seven men in an acrobatic and risky turn that will be hard to match for sensational work.

The setting is entirely in black and white, representing an artist's studio. At the rise of the curtain, six of the men are on stage attired in black velvet trousers, white shirts, and black tights.

The risky work, done by two of the members, who juggled four of the others at one time, is the best we have seen. The tumbling is also sensational.

All in all, this is one acrobatic turn that is decidedly good as account of itself in any position on any bill. G. J. H.

K. OF C. OCTETTE

THEATRE—Proctor's 5th Ave.

STYLE—Instrumentalists.

TIME—Twelve Minutes.

SETTING—Three (Special).

Appearing under the direction of Clara Bloodgood Corson, this act holds eight women, all instrumentalists in brass and billed as the only organization of women officially entertaining for the Knights of Columbus in France. They first appeared before a blue and old gold dress, dressed in parade costume to match, and later changed to afternoon gowns, displaying these at their second entrance as though they were coming to look at it.

They played the usual popular and operatic numbers, Miss Corson once being the only soloist on a B-flat baritone horn and, later, using great effort and much wind on a Sousa horn. None of the girls is young. One or two of them have been entertained over years before this. M. F.

"THE DRAGON."

THEATRE—Proctor's Opera House.

STYLE—Sketch.

TIME—Twenty Minutes.

SETTING—Full Stage (Special).

Two women and three men compose the cast of this offering, which is of the melodrama type, with the scene laid in China. Some classical singing by one of the girls is included in the offering. The singer possesses a pleasing voice and delivers her numbers well. The playlet itself, however, needs speeding up. The plot of the piece is worked around a girl who has lived all her life as a Chinese white-slave, she is the daughter of a woman who fell into the hands of the Chinese twenty years before the time of action. After talking to some American friends, who are staying in China, she learns of her American father's existence. The Americans arrange for her rescue and the plot naturally succeeds. The girl is rescued, her father found, and all ends well.

All of which is old stuff and has been seen over and over again in countless different ways. However, the offering will do very well for the small time houses after the first week is added, and the running time cut. G. J. H.

FAY COURTNEY

THEATRE—East, Vernon.

STYLE—Singing.

TIME—Fifteen Minutes.

SETTING—In One (Special).

Fay Courtney, formerly of the Courtney Sisters, is now doing a single in vaudeville, assisted by Farber, a pianist.

Miss Courtney has arranged a very good routine of numbers and delivers them excellently. Fay Courtney, it will be remembered, is the heavier of the sisters and sings in a male voice. But the humor does not stick to the "coon-shouter" type of song, for, although she does sing one "blues" number, she also sings some of the comedy numbers, a ballad, an Irish comedy song, and closes with a heavy number. G. J. H.

AL. B. WHITE

THEATRE—Proctor's 23rd Street.

STYLE—Singing Comedian.

TIME—15 Minutes.

SETTING—In One.

Al. B. White is by no means a new or means a new act, he has so much that is new in his act, that it might be easily classed as new. While he starts with the rendition of a published comedy number, and follows with a clever story, after telling about four of these, he sings a "Satan" talk which has been changed into a new act, and some more songs follow.

White's personality and his constant effort to please are big factors in his favor. S. K.

INTERNATIONAL AGENT COMING

P. Bannas, the international variety agent whose offices are in The Hague, Holland, and in the United States, arriving here in January 1920. He represents Leopold Roosen.

"A CURE FOR THE BLUES"

THEATRE—Proctor's 103rd Street.

STYLE—Musical Tumbler.

SETTING—Full Stage (Special).

The title of this act, "A Cure For The Blues," doesn't have anything to do with the name of the offering, because the offering hasn't any plot. The producer of the act probably selected the name because he thought a number of attractive girls, who sing and dance are cures for blues. Perhaps so.

The act starts off in dandy fashion. In fact it promised to be something that was going to be one of the ordinary. The chorus opened with a song, and, in the midst of it, one of the girls fainted. She did this so realistically that many in the audience jumped out of their seats to run up on stage. The others in the chorus instantly called to a doctor in the audience, and two men came up, one a comedian.

After the audience had sighed its relief and laughed at the manner in which it had been "taken in," it settled down to the act, and, for the opening set a good standard for the rest of the turn. But, from this point on, the act was no more than the ordinary run of girl acts that play the small time.

The singing portion and the cast did its work well. The male lead did an eccentric dance that was a dandy. But the lines and the plot, which will have to be revised. G. J. H.

WINCHESTER AND CO.

THEATRE—Proctor's 23rd Street.

STYLE—Singing and Tumbling.

TIME—10 Minutes.

SETTING—In Four-Sided Bars.

This act combines comedy, burlesque, magic and real juggling, with a bit of a dance thrown in for good measure.

One of the men does straight, while the other effects a rather peculiar tramp type. They open the act with some comedy bits done with the aid of a "tank," and follow with a little song and dance, after which they go through a routine of tumbling and burlesque magic tricks that are not only well done but are amusing as well. This is a new act that should find it easy going most anywhere, for, as an opening turn, it is par excellence. S. K.

HARVARD, HOLT, KENDRICK

THEATRE—Mt. Vernon.

STYLE—Basketball.

TIME—Ten Minutes.

SETTING—Full Stage (Special).

Two men and one woman are presented in this novelty offering, which will surely thrill and please an audience. All three work in "egg" suits. The girl, who acts as referee, possesses a crop of black hair that easily rivals Eva Tanganyika's blood tresses. The men work on bicycles, and play basketball. A basket is placed at each end of the stage and a female referee in front to prevent the ball from going into the audience. Regulation basketball rules are followed, and the game thrills from the finish. The men take "spins" on their wheels and go for each other in a manner that for spirit school boys couldn't beat.

The act is an unusual one and, as evidenced by the name of the act, basketball it should do for most audiences. G. J. H.

FOREIGN NEWS

German Theatrical Industry
First to Recover Equilibrium

Of All the Industries in the Country, Most of Which are Returning to a Ponce Footing, None Can Equal Haul Strides Taken by Theatrical Business

Berlin, Germany, Nov. 22.—All in studies in Germany are now recovering from the harmful effects of the war, but none can equal the remarkable strides taken by the theatrical industry in magnitude of expenditure, lavishness of production, and of development.

Never in the history of the country has there been so glorious an outlook for theatrical enterprise and optimism run high. Not satisfied with being optimistic, several foreign financiers have backed newly arisen theatrical ventures with their cash. The greatest of these all is the new International Opera House now in the course of construction. "This new house of the international 'best in art,' is to cost 15,000,000 marks when completed. This, at present exchange rates, equals about \$3,168,500 in American money. It must be taken into consideration, however, that the mark is worth more abroad than here.

The moving spirit in this enterprise is Otto Tandler, who appeared at the known to New Yorkers for his operatic

work. Not only did he invest a large part of his own money in the venture, but he induced foreign capital to subscribe one half of the total amount.

The new house, when complete, will contain ball-rooms, restaurants, an exhibition hall and a park garden. They will have the old Royal Opera, or State Opera, as it is now called to compete with, but do not consider it as serious competition. The house will present Italian, French, and German Opera, American and English vaudeville, Russian and continental dancers and musicians. In short, it will be a home of the arts.

Next in importance to Tandler's opera house is Professor Reinhardt's new palace of amusements, which, when complete, will cost 5,000,000 marks. This venture required the outlay of about 8,000,000 marks or at present exchange rates, some \$2,000,000. These ventures are all subsidized by Swiss Dutch, and Swedish financiers, who believe in the mark as the art centre of continental Europe.

MADISON ENDS ENGAGEMENT

LONDON, ENGL., Nov. 21.—The young American actress, who has been engaged with Robert Courtneidge and Macdonald and Young, and will soon appear in London in a new play, Madeline, will be replaced by his great success in Sir Arthur Wing Pinero's play Sweet Lavender and made her first appearance in England with the late Weedon Grossmith.

PLAY GERMAN MUSIC AGAIN

LONDON, ENGL., Nov. 22.—German music, although banned during the recent war and protestations that it should never again be tolerated, has made its appearance again in Sir Thomas Beecham's "Parsifal," which drew a larger audience this week than ever. Covent Garden. Wagner's opera is presented almost entirely by English singers, whom it has always been the fashion to deride as compared with foreign artists.

It is the opinion of the critics that Beecham's company is especially weak in tenors, and John McCormack's absence is deplored, especially as the other favorite tenor, Tom Burk, has not been able to come to terms with Beecham. The absence of the great Italian artists, detracts greatly.

COUNT MONI HAS A SHOW

PARIS, Nov. 22.—Count Boni de Ombal, the divorced husband of Anna Gould, has organized a patriotic show, which he intends to tour America with, after playing it in Europe for a while. The show is to be open at the Opera, Paris at the end of December, or early in January. Following its presentation there it will be taken to London, Rome, Brussels, New York and Tokio.

MARIE NORDSTROM MAKES HIT

LONDON, ENGL., Nov. 22.—Marie Nordstrom, the Swedish actress, who has been in "Let's Pretend," is scoring a huge hit at the London variety theatres, which she intends to tour America with, after playing it in Europe for a while. The show is to be open at the Opera, Paris at the end of December, or early in January. Following its presentation there it will be taken to London, Rome, Brussels, New York and Tokio.

CHICAGO NEWS

Chicago Again Grappling With Ticket "Spec" Problem

Committee of City Fathers Drafts Two Ordinances Which, Sponsors Say, Will Cure All Evils. Twenty Agencies to Be Affected

Chicago is again grappling with the theatre ticket scalping problem, and, once again, the city fathers will have to remedy for the evil.

An ordinance possessing two sets of teeth, designed to prohibit the sale of tickets at more than the box-office scale, was approved Friday of last week by a council sub-committee. It proposes that the ticket agencies be licensed, paying a fee of \$500 a year, and holds clauses for any infringement of rules and regulations that will forfeit the license of the

holder and impose a severe penal sentence on him, besides. So far, the ordinance is merely approved. It will come up for consideration of council some time this week.

Alderman Anton J. Cermack, chairman of the sub-committee, is standing sponsor for the proposed statute and is authority for the statement that it will not cost the city about \$100 a year in revenue. There are some twenty agencies in Chicago that the ordinance if it is passed and becomes operative, will affect.

FIRE DEPARTMENT AROUSED

The Fire Prevention Department of this city has issued orders to all theatres that they must print exit signs and exits in a conspicuous place in their programs opposite a program page. Hereafter, the program publishers have made this page the last in the book, which aroused the ire of the fire department and was responsible for the notification being sent broadcast. Every theatre with a seating capacity over 500 is affected.

"SMARTER SET" COMING IN

The "Smarter Set," a colored organization, has been organized in this city at the Grand Theatre 31st and State streets, colored house, playing under the name of the "Smarter Set" and the "Smarter Set" will run for three weeks. Concluding the run of musical comedy, vaudeville will again be adopted. Selam Tutt Whitney and J. Homer Tutt are the features of the colored organization. H. D. Collins is manager.

BEECHAM GOING EAST

London, England, Nov. 21.—Sir Thomas Beecham, the British conductor, left Chicago for a visit to eastern cities. He will first go to New York, where he will visit a patent law firm in the United States District Court. From New York he will go to Pittsburgh and then to Boston.

MOUNTFORD IS HERE

Harry Mountford and James William Fitzgerald, heads of the White Star Actors' Union and the Associated Actresses of America, arrived in Chicago Sunday morning as delegates either from the Central Labor organization or the White Star organization.

Their visit here is shrouded in mystery, but it is thought that they will arrange local quarters in this city, making it a field of State activities. It has been rumored here for months that the Rats planned to open local headquarters.

STATE CONGRESS OPENS

The State Congress threw open its doors on Saturday afternoon offering a vaudeville program of eight acts on Saturday night. The program was Sunday composed of Adgie's Lions (headline), Fred Webster's Review, The Four Sisters and the Four Sisters, Frieborg and Griffin, Fairman and Patrick, Charlotte Trice and The Flying Dutchman. The program will play a seven day engagement. The prices range from 15 to 35 cents. Fred Webster agency books the house.

MINTYRE & HEATH COMING

When "Tumble Inn" has run its course at the Garrick Theatre, that place will be occupied by Mintyre and Heath, who will bring here their musical comedy, entitled "Hello, Alexander." In the cast are many noted vaudevillians.

PRESS CLUB CELEBRATES

The Chicago Press Club celebrated its fortieth year on Friday with a grand reception and dinner. A number of prominent actors, newspapermen and other well known Chicago men attended the affair.

"SPORT" HERMANN HAS A ROW

U. J. "Sport" Hermann, manager of the "Sport" Theatre, smashed a young fellow, who was seen to be expected him of purchasing tickets for some scalpers. After the encounter, the young man, whose name was Elsworth, was arrested, found guilty and fined \$5 and costs. Elsworth is now seeking a warrant for the arrest of Hermann, declaring the latter attacked him. Hermann charges that Elsworth was buying tickets for Ernie Young and Henry Waterfall.

WIFE DIVORCES ACROBAT

A divorce was granted last week by Judge Fry to Mrs. Ethel Wells, of the acrobatic team of Wells and Wells, who testified that her former acrobatic partner and husband refused to leave the stage and set up a permanent home.

COURT STOPS CHILD ACTORS

Sylvia and William Pfeiffer, 7 and 9 years old, who had been appearing with a burlesque show in which they were juvenile boxing act, have been taken from the stage and will be given an opportunity of attending school. The judge, who was told by other children of their age. Judge Victor P. Arnold, sitting in the Juvenile Court, has awarded the children into the possession of their aunt. The court, in trying the case, demanded to know where the mother of the children was and was informed she had been dead for years.

GETS AUSTRALIAN ROUTE

Fred Speare, acting "Beverly's Sister" in vaudeville, has been routed for a tour of Australia. The skit was written by Speare and his partner, when it scored a success. The act will open in Sydney, Australia, early in January.

JACK RIANO ENGAGED

PARIS, Nov. 20.—Jack Riano, well known in America as a member of "The Four Blanks," who appeared at the prodrome some seasons ago, has been engaged to appear in the new Folies Bergere, which opens on December 27th. Riano, who is also an aviator, recently flew from London, where he has been appearing with his wife, to attend the opening rehearsal of the Folies.

CHARLES HAWTREY MARRIES

LONDON, ENGL., Nov. 21.—Charles Hawtreys, playing at the Playhouse with Gladys Cooper, has been married to Mrs. Petre. Hawtreys who is a great favorite in England is 61 years of age and his bride is known Mrs. Petre for over thirty years.

JACOB P. ADLER DOING WELL

LONDON, ENGL., Nov. 21.—The Jewish actor Jacob P. Adler, and his family, are playing in Whitechapel in "Tiddlers." Adler has aged considerably since his last appearance, and there is not the enthusiasm that one is used to seeing at the "Tiddlers" theatre, the audiences, which are fair, take kindly to Adler's performances.

NARES HAS NEW PLAY

LONDON, ENGL., Nov. 21.—Owen Nares, actor of the Grand Theatre, has been engaged to appear in a new play by James Bernard Fagan.

NEW MAKES GREAT SHYLOCK

LONDON, ENGL., Nov. 21.—One of the biggest hits in England to-day is Mercutio Moscovitch in "The Merchant of Venice." His Shylock has won the press to be the finest ever seen. In fact some journals say that Moscovitch's Shylock is the best ever seen in "Let's Pretend," is scoring a huge hit at the London variety theatres, which he intends to tour America with, after playing it in Europe for a while. The show is to be open at the Opera, Paris at the end of December, or early in January. Following its presentation there it will be taken to London, Rome, Brussels, New York and Tokio.

CLIPPER

Founded on 1853 by Frank Queen
 CLIPPER CORPORATION
 1404 Broadway, New York City
 Telephone Bryant 411-4113
 WALTER VAUGHAN, President
 Paul C. Swinerton, Managing Editor

New York, November 26, 1919.

Entered June 24, 1876, at the Post Office at New York, N. Y., as second class matter. Under the act of March 3, 1879.

THIS CLIPPER IS ISSUED EVERY WEDNESDAY

For One Close on Monday at 5 P. M.

SUBSCRIPTION

\$4.00; three months \$12.00. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 441, State Lake Bldg.

Harry F. O'Neil—Office 330 West St.

San Francisco—Office 330 West St.

N. Cohen, Manager.

Address All Communications to

THE NEW YORK CLIPPER

1404 Broadway, New York

Registered Cable Address: "Amclivity."

The Clipper Can Be Obtained Wholesale

and Retail at Our Agents, Goringe Amer-

ican News Agency, 100 Broadway, New York

Chicago Road, London, W. C. England;

Paris, France; Gordon & Glendin,

111 Pitt Street, Sydney, N. S. W., Australia.

More Ticket Laws

More hectic legislation directed against theatre ticket brokers is imminent. This time our city fathers are more aggressive, without the aid of the strict Attorney's office, is planning amendments to the Kilroe-Williams ordinance. They have declared that the ticket brokers to be bad boys and state they are not living up to the law designed to regulate the business. In fact, are doing just about as they did before the Kilroe-Williams ordinance was passed.

So they want to add a few amendments to the law, the same being designed to give certain city officials wider latitude in dealing with ticket brokers who break or bend the law. They want to empower the mayor, city magistrates, the Commissioner of Licenses and the controller with the arbitrary discretion of revoking licenses at will and before the alleged offender has been convicted, without resorting to an action in the Supreme Court, which is the procedure necessary at present.

All of which appears to us to be very unnecessary legislation. For, to begin with, the business of dealing in theatre tickets is one which has been adopted, for the most part, by individuals whose sense of commercial ethics is about on par with the three-card monte men who hang around circuses. And the only law which could possibly control them would completely outlaw their business; in which event they would probably conduct their business on a lawless fashion.

As a matter of fact, the more enlightened among our aldermen are aware of the futility of enacting laws against the ticket brokerage business. No better example of this is evident than the Kilroe-Williams ordinance, which was passed after a careful investigation conducted both by the District Attorney's office and the Board of Aldermen. Ticket brokers in the law would be unconstitutional. The District Attorney, and other eminent legal experts decided, without resorting to an action in the Supreme Court. And now, judging from the attitude of the District Attorney's office, it appears

that the ticket brokers' contention was right. And what is most interesting is the fact that the law has yet to be removed by a court of record, for Judge Rosinsky, in General Sessions, before whom the law is up for review from the bench, taken from the Municipal Court, has not yet decided. The fact that the District Attorney's office is bringing additional legislation seems to be more than a tacit admission that the present law is no good.

Under the circumstances, we fail to see the necessity of legislating against ticket brokers, unless this useless legislation is offered as a sop to the public—a sort of hypocritical eye directed along lines that achieve notoriety but nothing else.

Theatre Orchestra

With every manager striving to outdo both his own previous efforts and those of his brethren in the effort to give the public something better in the way of theatrical entertainment, one department of the theatre seems to have been left out of, and recently, has declined almost to the point of neglect. That is the orchestra.

In no Theatre on Broadway except those which have musical attractions, whose organisations necessarily must approach, if not entirely achieve, musicianship, is there an orchestra worthy of the name. Saving and scraping, without intelligence or personality, is the impression which one gets when listening to them. No one today, pays any attention to what used to be one of the theatre's most dignified adjuncts. The blame hardly can be placed on the public, for good music, well played, is universally appreciated. Big money nightly is paid to hear it.

There should be something done, at once, to bring about a renaissance of the theatre orchestra; or, if the true situation is that the public is indifferent to it and to the music it plays, it should be dropped. The blame hardly can be placed on the public, for good music, well played, is universally appreciated. Big money nightly is paid to hear it.

TWENTY-FIVE YEARS AGO

Stir Charles Wombwell's manager was the name of the Charleston, S. C., Fair.

Thomas B. Murray went to England.

Alexander Byers prosecuted Geo. W. Coker for selling copies of plays made for Byers.

McIntyre and Heath were rehearsing "The Message" and "Mrs. Pepper's Ghost."

The Musical Mutual Protective Union and the Manhattan Musical Union were at odds. The M. M. P. U. had been boycotted by the Central Labor Union, because it refused to join in a strike. The Manhattan Union was then organized in opposition.

Answers to Queries

BILL—Elizabeth Brice and Charles Brice were featured in "Miss 1917" at the Century.

T. O.—Edna Leedon, now with Corn Melnotte, formerly played with William Edmunds in vaudeville. Miss Melnotte died a short while with Abby Norton, now featured in "Nightingale Blues."

B. M.—"The Lion and The Mouse" was written by Charles Kline. He is dead.

H. C. L.—Ray, Gordon and William Doolley worked together in "Words and Music," produced by Hitchcock and Goss.

N. B. V.—Henry C. DeMille died at Pompton, N. J. He was the playwright; you have reference to.

C. S.—"Some Brides" was a vaudeville musical comedy. John McGowan, assisted by Lela Corder and Adelaide Malm, appeared in it. It was produced by Arthur Klein. The lyrics were by Blair Traynor and John McGowan, with music by John Maly.

E. H.—Emma Dunn was featured in "Red Grift" when produced by Richard Mansfield.

D. J. C.—Clyde Hitch wrote "Captain Jinks of the Horse Marines." It was Elmer Barrymore's first starring vehicle.

F. Y.—"Yarns of the Apes" was produced in motion picture form by the National Film Corporation of America. Elmo Lincoln was starred in it. The film was released through Goldwyn.

T. H.—Vivienne Segal made her first appearance in New York in "The Blue Paradise."

Frank—Henry W. Savage produced "Excuse Me." Ann Mordock and Willis F. Sweetman appeared in it.

N. H.—John L. Sullivan, the prizefighter, appeared on the stage in "Honest Hearts and Hands." Bob Fosse appeared in "The Village Blacksmith," Jim Corbett is now appearing in motion pictures. He played in "Gentleman Jim."

Hervy—"The Hattens" were formerly dramatic critics on Chicago newspapers.

P. J.—Alfred Gerrard starred in "The Girl On the Magazine."

J. D.—A. B. White is now doing a single in vaudeville. He is also a vaudeville author. He formerly appeared with Myrtle Young in an act which he wrote called "Stop Flirting."

S. D. L.—Write the American Academy of Dramatic Arts. They will undoubtedly be the best ones to inform you.

H. G.—George Broadhurst wrote "The Man of the Hour."

E. S.—Anita Stewart is married to Rudolph Cameron. He was formerly her leading man.

C. D. S., Dayton.—A is right. In each hand he makes a run of 8. The 3, 4 and 5 in first hand and the 1, 6 and 8 in second hand, forming a sequence in each case. The first 3 in first hand, and first 8 in second hand are eliminated.

Flo.—The Broadway production of "A Pair of Six Stockings" was at the Booth Theatre. Sam Sothern appeared in it. The film production by that name was made by the Famous Players-Lasker Company. It featured Constance Talmadge and Harrison Ford.

N. G.—Charles Richman appeared in "The Battle-Cry of Peace."

F.M.I.—Winchell Smith and Victor Mages wrote "The Boomerang."

B. L.—The Yumblers have been playing in vaudeville for some years. Some changes may have been made, but the act was always the same. Originally consisted of Fred Lyons, Billy Cripps, Jerome Daly and Al Ranch.

RIALTO BATTLES

WHY BOTHER HERMAN?

We understand that Herman Timberg wants sixty pretty girls who can dance for a new revue. If you get sixty pretty girls into one act and dress 'em right, you should worry whether or not they can dance.

OUR OWN REVUE

Opening circles of hams: We're down and out; we're out and down.

We are the hams around the bowls. Pestered agents here and there, Looking for jobs most anywhere.

Real, really, we are courageous. Asking for sums outrageous. But still we'll go to work and take Just enough to buy us a steak.

Asking for more is only a fake. We are hams!

THE MELTING POT

Harry Mountford, who recently testified with considerable pride that he was born in Dublin, Ireland, addressed the Hebrew Actors last week. In Gaelic or in Yiddish!

WE VOTE TO ELIMINATE

Gags about Bevo. Performers who brag to you how they stopped the show.

Imitations of Eddie Foy. MORE TRUTH THAN POETRY

There's one good thing about these gags. If they are slow, or humorless, we cannot hear you "razz."

We're never cancelled, the sour we can rattle away 'til infinity. We just go on with this jazz.

POLICE!!

The Chief of Police has it all over the biggest headline, for the Chief knows he can always "stop" a show.

OLD SNAWS RESHAPENED

The early bird has a bad spot on the vaudeville bill. He who hesitates, loses.

Hokum! What crimes are committed in my name! All's well that has a happy ending.

PERTINENT QUESTIONS

What will they wiggle when the shimmee crabs is over? When is going to be the first producer to put on a bathroom farce?

When will Shakespeare's plays be rewritten for musical comedy purposes? Can Walter Klingsay spare a few names from his little red book?

AS BROAD AS LONG

Now that David Belasco is writing songs, wouldn't he be surprised to see Irving Berlin producing Shakespeare?

Baraban and Grohe route over the Orpheum theatre.

That you got the last half booked. Pat Rooney's Palace record. Christmas and New Year's weeks booked in New York.

The Capitol's receipts. Pay for extra matinees. Legitimate actors please note.

USING AMERICAN ACTS

Cornwallman, Denmark, Nov. 22.—That you got the last half booked. Pat Rooney's Palace record. Christmas and New Year's weeks booked in New York.

Baraban and Grohe route over the Orpheum theatre. That you got the last half booked. Pat Rooney's Palace record. Christmas and New Year's weeks booked in New York.

BEAUTIFUL NIGHTS

A NEW WALTZ SONG

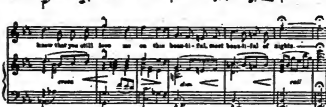
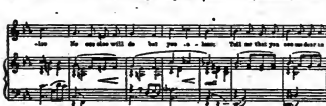
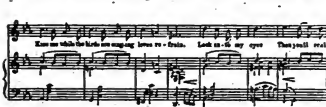
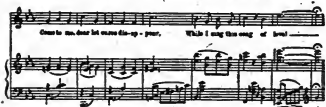
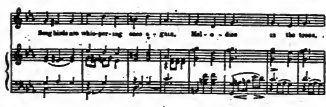
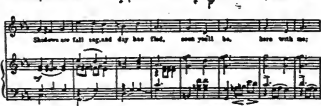
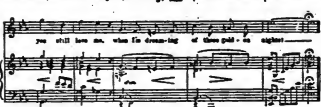
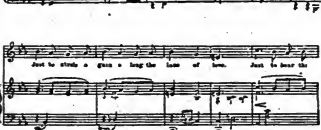
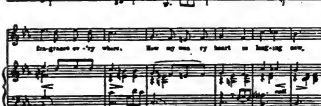
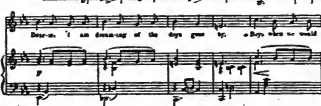
ALLURING, DREAMY, MELODIOUS, HAUNTING MUSIC

ONCE HEARD TO BE REMEMBERED FOREVER

"Beautiful Nights"

Lyrics by
SAM COSLOW

Melody by
VALA LA LUCIA



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GET IT FIRST, BE UP TO THE MINUTE

Columbia Theater
Building

CHAS. K. HARRIS

Broadway & 47th St.
New York



BURLESQUE CLUB OF NEW YORK HOME

MANY MEMBERS PRESENT

The Burlesque Club held its first open house last Sunday when the club was open to visitors from early in the afternoon until late in the evening. A number of club members jumped in from out of town to attend. Frank Hunter, of the "Best Show in Town" came down from Boston in order to be on hand. His show is in Hartford this week. Billy Yail took a late train out for Springfield with his company, so that he could bring several members in. They stayed for an hour or so and left on the four o'clock train. Jack Bell stayed over just to be with the boys after spending a week in Newark. Major Burke, one of the oldest members of the burlesque club, was also a caller during the afternoon. He appeared in burlesque shows back in 1872. He has, since that time, appeared in every city of any size throughout the world.

The visitors who registered were Tommy Gray, Harry Benson, Harry Vokes, Mrs. James Sutherland, Miss Dorothy Duncan, Harry "Hello Jack" Field, Mrs. Ruth Bernstein, Miss Hamilton, Miss Beattie Hamilton, Mrs. Frank Daniel, Jeff Capare, Major Kursh, George Greenberg, Lena Deloy, Harry Bernstein, Miss Glenda Driscoll, Adolph Stahl, Chas. Lester, Mr. and Mrs. Harry Richards, Mrs. M. J. Kelly, Miss Billie Bernstein, Mrs. Billy Vall, Mr. and Mrs. Bobby Wilson, Harry Nathans, Joe Dix, Louey Haskell, Miss Olga Jensen, Miss Kitty Carr, Miss May Conolly, E. G. Elson, George H. Kline, J. Bradley, Mrs. Jan Fink.

Caprice, Mrs. B. F. Kahn, Mrs. Bert Bernstein, Mrs. Will Boehm Carlos Goldfarb, Meyer Bernstein, Mrs. J. Loughran, Arthur Unger, Mrs. Ed. Kendall, N. S. Moses, Edward Greenberg, George Greenberg, Lena Deloy, Marie Mitchell, Sid Winter, Mrs. May Lewis, Miss May Thorpe, J. S. Kaufman, A. Schwartz, F. W. Emery, Eva Fink.

Mrs. Jack Reid, Miss Ruby Marlen, John Burke, Miss Eva Van Osten, Miss Mildred Valmore, Chas. Rose, Miss Peggy Reynolds, Miss Amanda Gerond and Melville Brown.

There were over one hundred members of the club who dropped in during the afternoon and evening, including all the officers who were in the city.

CHARLIE RAYMOND CLOSÉS

Charlie Raymond closed with the Low Kelly Show last Saturday night at the Casino, Brooklyn. Jack Gibson, who has been at Kahn's Union Square the last few months, will join the show next Monday in Baltimore. Arthur Putnam who is doing a "legit" role is doing the "straight" part. He is doing the Kelly, doubling when he can with his own character.

GOES INTO VAUDE ACT

Nellie Crawford, who recently closed with the Kahn Stock Company at the Union Square, is now in vaudeville doing a somersette role in a girl act.

SCHENECTADY HOUSE TO CLOSE
SCHENECTADY, N. Y., Nov. 24.—The Hudson Theatre, this city, will close on Sunday night. This has been playing the attractions of the National Burlesque Show.

CLOSE WITH WHITE SHOW
Lelford and Sincus will close with the Pat White Show Saturday night, in Brooklyn. They cancelled on account of the illness of the latter.

PRIMA DONNA CLOSING

BUFFALO, N. Y., Nov. 24.—Eleanor Fisher, prima donna, and Pete Kelly, of the "Cracker Jacks" will close at the Academy here this week. Blanche Parquette will be the new prima donna. The show will carry an electrician commencing this week.

OWN "BATHING BEAUTIES"

George V. Gallagher, General Manager of the American Burlesque Circuit, and Babe Bernstein, owner of the "Follies of Pleasure" on East 42nd street, are the joint owners of the "Bathing Beauties," the new show which will be added when the Providence house opens.

HYNICKA GOES WEST

Rud Hynicka, treasurer of the Columbia Amusement Company, left New York last Thursday for Los Angeles to visit Mrs. Hynicka, who is spending a few months at the Hynicka estate a few miles from that city. He will remain there until after Thanksgiving day.

COMEDIAN AND INGENUE MARRY

DATON, O., Nov. 20.—Harry Bowen, principal comedian of the Mollie Williams Show, and Midge Hoot, the ingenue, were married here to-day. After the evening performance, the bride and groom were treated at a banquet at the Elks Club house, which the members of the company, headed by Miss Williams, attended.

WILL LEAVE KELLY SHOW

Plunkett and Sates, who joined the Low Kelly Show in Brooklyn last week, will close next week in Baltimore. Estelle Dodley, now working in the theatre, will replace Miss Sates, and a trampoline will be engaged to replace Plunkett.

ZIEGFELD WANTS BARTON

Flo Ziegfeld is reported to have made an offer to Jim Barton for next season. He is to do his dancing specialty.

"WORLD BEATERS" ARE READY

The "World Beaters," which will be the title of the new show on the American Circuit, will leave New York for the Cincinnati house, will open next week in Columbus. In the cast are Walter Brown, Joe Fumelle, Babe Clair, Leonard St. Clair, May Hamilton, Dolly Mortimer and The Empire Four, and have a couple of numbers.

WILL UNDERSTUDY WATSON

Harry West joined Billy Watson's "Parisian Whirl" at the Majestic, Jersey City, last week. He is doing bits at present, but was engaged principally to understudy Watson, as the doctors have advised this show and home owner to take things more easy from now on.

AMERICAN WHEEL IS CHANGED AGAIN

ROUTE NOW FINALLY SET

Several changes have been made in the route of the American Burlesque Circuit since the last issue of the Clipper and the new boules will not open as previously announced.

The Columbia Amusement Company, which has purchased the 34t. Morris Theatre in Harlem, will not take possession of the house until the first of the month. The American Burlesque Circuit has leased this house for the term of years. On account of repairs and the building of additional dressing rooms, the house will not be ready to open until December 8th. Jack Reid's "Record Breakers" will be the opening show.

The Westminster, in Providence, will not open until December 8th on account of redecorating and repairs. This house will open with the new show, Gallagher and Bernstein's "Bathing Beauties." This show will break in for three days before opening in Providence.

George Peck and William V. Jennings have resigned as president, general manager and vice-president of the American Circuit (take effect this week). Peck will manage the Mt. Morris Theatre, while Jennings leaves New York this week for Minneapolis to take over the management of the "Jazz Babies," on the American Circuit and owned by him, and Peck.

J. H. Herk, the new president of the circuit, will take office this week. George V. Gallagher is the new general manager as exclusively announced in last week's issue of the Clipper.

The official route of the circuit will now run, starting from Indianapolis, going to Louisville, Cincinnati, Columbus, Pittsburgh, Penna. Circuit of one nighters, Baltimore, Washington, Philadelphia, Hoboken, Star, Brooklyn, Springfield, Worcester, Boston, Providence, Olympic, New York, Gayety, Brooklyn, Newark, Camden four days, Tuxedo three days, Philadelphia, Mt. Morris, New York, Wilkes Barre, Scranton, Binghamton three days, Niagara Falls three days, Toronto, Buffalo, Cleveland, Detroit, Englewood, Chicago, Haymarket, Chicago, Milwaukee, Penn. Minneapolis, Sioux Falls, Kansas City—open a week now playing Tuxedo on four week trial for six days, St. Louis, Indianapolis.

The Empress opens Sunday, November 30th, with "Siding" Billy Watson. The "World Beaters," the new show, will open the day at Columbus. George Crabtree, the present manager of the "Jazz Babies," will manage the "World Beaters" taking the show over Saturday.

OPEN TO \$1,333

MILWAUKEE, Wis., Nov. 22.—The "Jazz Babies" opened here at the Gayety recently to \$1,333.

(Continued on Page 11)

"BEAUTY TRUST," A BIG LAUGH SHOW, GOES OVER GREAT

I. H. Halk's "Beauty Trust," at the Columbia this week is a great laughing show, principally due to a natural comedian, who are naturally funny. The book is the same as last week, with a new bit injected here and there. The comedy is taken over by Jack Pearl, Al Hillier and Eugene Raugh. It is a real doing his "Dutch" character. In this role he never tires one. He is a native fellow, his dialect is rich in humor, and he possesses an individuality all his own, which won favor from the start. Pearl can dance, bump, is fast and is one of the best comedians at the Columbia so far this season. He has a funny sense that they laugh at. In fact, his bit around water gives a lasting impression. It's funny and shows it to be a real thing. He is a fast and a great comedian.

Al Hillier, a fast Hebrew comedian, does his wordy snarl and cleverness. He is speedy and amuses as well. His work with Pearl, who has a great comedy team as he does not let an opportunity slip by to get a laugh out of them. Raugh is doing Irish and his show shows in his work and cleverness.

Frank Daniels, a fast comedian, is not on much during the first part, but is a good comedian with a fine appearance.

Jack Sheehan, a singing, dancing juvenile, is another young fellow of merit. He makes a neat appearance and works well in the scenes with the comedians, including the dance, which is very good.

Jack Young, Oscar Gardner and Harold Rick do bits and get along alright. They are a good team and are in the second part.

They are very danced and sang herself into favor. She is the subterfuge, and has a good deal of work in the show, but does not improve her appearance, but dresses also.

But going back to burlesque again, and is the prima donna of this show. She is a very attractive girl.

She is a refreshing type of girl. She is a pleasing personality. She is a girl who will put her arms around you nicely. Her costumes were captivating to the eye.

The three comedians open in neat fitting dress suits and wear them throughout the first scene. In fact, all the men wear dress suits in this scene.

Pearl and Miss Parr offered a neat dance, early in the show that showed grace and skill. The "accident" bit of Pearl and Miss Parr was very well worked up by Pearl, Hillier, Raugh and Miss Parr. It was a very good bit, done by Hillier, Raugh and Miss Hanning.

"Know who you are" was a bit done by Pearl, Hillier, Raugh and Miss Hanning. They were very hard hit in this bit. It was a very good bit, done by Pearl and Sheehan offered two comedy bits. One of the comedians, in the first scene, said the matter, on the stage. In each, there were more legitimate laughs than wit and puts her arms around you. Either of these acts would cause a riot.

The "whistling" bit proved a success, as given by Hillier, Raugh and Sheehan. One of the funniest bits in the show was the "bomber" with Pearl in the game. It was a very good bit, done by Pearl, Hillier, Raugh and Miss Hanning. It was a very good bit, done by Pearl, Hillier, Raugh and Miss Hanning.

Miss Glenda in the show was a very good bit, done by Pearl, Hillier, Raugh and Miss Hanning. It was a very good bit, done by Pearl, Hillier, Raugh and Miss Hanning.

The "battering" bit was a very good bit, done by Pearl, Hillier, Raugh and Miss Hanning. It was a very good bit, done by Pearl, Hillier, Raugh and Miss Hanning.

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RELEASED!

THE BIG SONG SUCCESS FROM "THE BETTER 'OLE"

The Song Hit
Of That
Famous
Show
Hit.



Here's
Your
Copy



Your Copy and
Orchestrations Are Ready

Wonderful Melody Ballad

When You Look In The Heart Of A Rose

Lyric by
MARIAN GILLESPIE

Music by
FLORENCE BETHVEN

Moderato tranquillo

Lento tempo calmo con molto espressione

Deep in my heart I hold for you, A tender thought, so
I give my love, sweet heart, to you, Hid in a rose, so

REFRAIN Moderato tranquillo

Dear lit-tle rose, with your heart of gold, I give you—
pe-tals fold, My secret sweet I will trust you to keep, dear—
Deep in your heart I'll re- pose, No one will
know what your leaves con- ceal, No one will guess what they could re-
veal, You will know then, that I love you dear, When you
look in the heart of a rose.

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A
Blend
Of Lovable
Sentiment
And Charm-
ing Melody

LEO FEIST, Inc.
711 Seventh Avenue,
New York City

A Stone's Throw from the Palace Theatre

Next to the Columbia Theatre

Just opened, MILWAUKEE 134 Grand Avenue

BOSTON
181 Tremont Street
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
201 Chickering Hall
NEW ORLEANS
175 University St.
ST. LOUIS
Cathedral Building
CLEVELAND
Eliason Building
BUFFALO
245 Main Street
INDIANAPOLIS
22 Pembroke Arcade

CINCINNATI
710 Lyric Theatre Bldg.
PITTSBURGH
312 Camera Shop Building
SAN FRANCISCO
Pantops Theatre Building
CHICAGO
Grand Opera House Building
PHILADELPHIA
Globe Theatre Building
DETROIT
213 Woodward Ave.
KANSAS CITY
131 Yonge Street
GAYETY Theatre Building
LOS ANGELES
816 San Fernando Building

THE NEW YORK CLIPPER

Printer's Strike Nears End as Dull Music Season Approaches

Biggest Season in Years Would Doubtless Have Been Registered Had It Not Been For Closing of Printing Plants. December Always a Dull Month

The strike of the printers, which for seven weeks completely shut up the big New York printing establishments, which included in addition to the book and newspaper plants those that specialized in the printing of music is approaching an end and before the week is out practically all of the plants will be running again.

The ending of the strike will be welcomed by all publishers come too late to do any great amount of immediate good to the music publishers for with the approach of December, the publishing business in so far as music is concerned is approaching one of the dullest seasons of the year.

The big bulk of the popular prints is disposed of in the syndicate stores and these during the holiday season make a big drive on toys and Christmas goods relegating sheet music to the rear and in some instances closing the biggest portions of the music departments entirely.

Had it not been for the strike the popular music business would have enjoyed the biggest season in the history of American music publishing, for not only are there an exceptionally large number of big song hits out but the public was buying as never before. The closing up of the plants hurt the business immensely, for while the big houses were able to get music printed out of the city, the quality was inferior to the usual neat and attractive song and deliveries were slow and uncertain. The slow filling of orders undoubtedly did more to curtail sales than anything else, for the public following along the line of the quick publishing work of the publishers want a song the moment it is heard.

With the return to normal conditions of the printing industry publishers see a big year ahead and many plans for the launching of big campaigns immediately after the holidays are already under way.

FRIEDMAN TO OPEN DEC 3RD

The George Friedman music publishing house at No. 167 West 47th Street will open on Wednesday, December 3rd. Business will be conducted on that day, however, the entire time being given over to an informal opening and reception.

GILBERT IN AUTO SMASH

Wolfe Gilbert the music publisher and his wife were injured in an automobile smash-up last Thursday. Gilbert received a broken rib and several minor injuries, while Mrs. Gilbert was badly bruised.

EMPEY SUES TED BARRON

Gay Empey, the hero of war and motion pictures, has sued Ted Barron, the song writer and music publisher, and in the Supreme Court was awarded a judgment against the music man for \$7516.18. Empey claims as a friend in an endorsed a note for Barron amounting to \$7500, that it was discounted and when it became due, Barron failed to pay for it, and the bank which had negotiated it looked to the endorser for payment.

Barron made no defense and Empey got a judgment by default.

IRVING MILLS WITH STERN

Irving Mills, formerly with M. Witmark & Sons, has joined the professional staff of Joe. W. Stern & Co.

EARL CARROLL TO PRODUCE

Earl Carroll the song writer and composer, is going into the production business, and for his first production will present a new musical play. This will be followed by a recently completed comedy.

MOHAWK MUSIC CO. FORMED

The Mohawk Music Publishing Co., a new publishing house has been formed in Schenectady, N. Y. The company will publish both "big band" class and popular music. The first release is a ballad entitled "I'm Billin' on Painted Seas".

LEO FEIST BUYS "PEGGY"

Leo Feist Inc. has purchased from Daniels & Wilson, the San Francisco publishers, the publication rights to the printing industry publishers see a big year ahead and many plans for the launching of big campaigns immediately after the holidays are already under way.

IRA SCHUSTER TO MARRY

Ira Schuster, of the Leo Feist Inc. professional department, is to be married on Thursday, Thanksgiving day, to Miss Minnie Newman.

JOE FUCHS MARRIED

Joe Fuchs, manager of the St. Louis office of Leo Feist Inc., was married on November 18th to Miss Lauretta A. Didier.

NEW MUSIC HOUSE FORMED

Jack and Aaron Nelsberg two Boston song writers, have formed a music publishing company with offices at No. 228 Tremont Street. The boys, who have written a number of songs, were formerly connected with the Walter Jacobs company.

FIELDS TO TRY VAUDEVILLE

Arthur Fields, the photograph singer, is going into vaudeville with Irving and Jack Kaufman and will be billed as the Kauffields. The trio is registering a lot of publicity in connection with the photograph work. The vaudeville engagement will begin at about the time that some big national advertisement is connected with its record making is to be launched.

MEYER COHEN IMPROVING

Meyer Cohen, who has been in the Misericord Hospital for the past two weeks suffering from a severe attack of blood poisoning is slowly recovering and hopes to be out again within a week or so.

HERBERT HAS NEW OPERA

Victor Herbert's latest opera is to be called "The Desert Song" and will be seen for the first time on December 26th in Wilmington. The book and lyrics are by Frederic Arnold Knicker.

EMMA KRAUSE BOOKED SOLID

Emma Krause and her seven house girls are booked solid, and the act is meeting with much success in every house it has played. Five Faust songs are being featured in the act.

LEE AND STOLL SCORE HIT

Lee and Stoll, who are now on the Proctor time, are scoring a decided hit with the songs "Frolicks" and "The Vamp" two of the successful numbers in the Faust catalogue.

SOCIETY EXPECTS BIG CONTRACT

The American Society of Composers, Authors and Publishers expects to sign a deal with well known dramatic motion picture theatres within the next few days.

This dramatic, large and powerful, one has from the first fought the society, first in the courts and losing there, resorted to a black list being declared against the society's compositions, refusing to allow the playing of any of the members' composition in its theatres. For months past this dramatic has barred the compositions under the protection of the Composers and Authors Society of its theatres and has on many occasions stated that it had the organization beaten.

Now the society has opened negotiations with the idea of obtaining a license for all its houses. While the deal has not yet been made, the society expects to complete negotiations within the next few days whereby the picture houses credit will agree to the payment of the license fee of the organization thereby adding to its receipts and at the same time removing what has for months been the organization's strongest opposition.

"BEAUTIFUL NIGHTS" READY

"Beautiful Nights," a new waltz song by Sam Coslow and Vela Jo Lucia, is the latest release from the house of Chas. K. Harris.

MERRIGAN & HOWARD SCORE

Merrigan and Howard are scoring a big success in vaudeville with an act in which singing is a feature. Several of the songs are exceptionally well particularly the two Von Tessen numbers "Caroline Sunshine" and "They're All Sweeties".

GABRIEL CO. OPENS

The Gabriel Music Co., new publishing house, opening in the popular numbers has opened at No. 124 West 45th Street.

STERN MAN IN FRISCO

Carl Ary, representing the music house of Joe. W. Stern has opened temporary offices at the Continental hotel, San Francisco and has placed the Stern songs with a large number of the best known singing artists.

WITMARK SONGS IN LONDON

"That Wonderful Mother of Mine," is according to reports from almost one of the outstanding song hits of London, where it is being sung by the best-known artists. Feldman, who has the English rights is wisely exploiting the number.

KATZ AND RODY WRITING

Lenzy Katz of the Leo. Feist Inc. band and orchestra department and Harry Rody of the A. J. Stanny production company have formed a songwriting team and have completed three new songs which they are offering to local publishers.

"SANDUSKY" SONG PLACED

"On the Little Sandusky" a new song by Vaughn de Leath has been accepted for publication by Jack Mills Inc.

FOX HAS NEW SONG

The Sam Fox Co. of Cleveland, O. has just released a new song entitled "Cairo Love". The song is melodious and well written and is deserving of popularity.

"WILLOW LANE" SONGS HIT

"Weeping Willow Lane," one of the best known songs in the McKimley Music Co. catalogue is being widely featured and is selling in a particularly gratifying manner. The song is being featured by scores of well known singers.

PRINCE HEARS "WHITE HEATHER"

"The White Heather," the Scotch song based on the motion picture from the Henry James melodrama of the same name was played and sung for the Prince of Wales at the Academy of Music last Wednesday when he visited the theatre.

"The White Heather" is the only Scotch song of major importance which has been exploited to-day and is one of the leaders in the McKimley Music Co. catalogue.

WITMARK SONGS FEATURED

Holmes and Hitrick, a fine singing act, are featuring the new songs from the Witmark catalogue, all of them hits and covering a wide field. They are singing "Dear Little Boy Go By," "Dear Little Boy of Mine," and "You Know What I Mean." Other songs are "Mother of Mine," "I Love You Just the Same, Sweet Adeline," the McFarlane sisters and George Campbell, both featuring "Let the Best of the World Go By." The last mentioned song, a real Ball and Brennan ballad, looks like a veritable clean-up.

SINGERS DOING ONLY FAIR

Altho there has been no light patronage of the Society of American Singers at the Park Theatre, the light songs are being sung and the singers are scheduled for the remainder of the season, promises to make up what financial setback the producers have experienced with their heavier production, according to William Wade Hinchey, president of the Society.

This season, according to Mr. Hinchey, with the exception of a week of "Cairo Love," has been good, despite the increased expenses over last year, and it is expected that the original season will be stretched out to thirty-five or more. So far, this season the society has been poorer, except as an amount of money receipts are being received, the society plans to make several more attempts, with the hope that if they lose money, they will be able to make up their losses with their light songs and Gilbert and Sullivan productions, which generally prove to be a tremendous drawing card.

JAMES SINGS VON TILZER SONG

Walter James, of the Boe Boeys is scoring a success with "Caroline Sunshine," the new Henry Von Tilzer hit.

AS the head of my own business, it gives me great pleasure to extend a hearty and cordial invitation to my friends, the song writers, to my friends, the song buyers, to my friends, the song publishers, and to my friends, the artists, who make it possible for a publisher with good songs to become successful, to honor me with a visit to our new offices and professional studios on our grand opening day, Wednesday, December 3rd.

I beg to assure you that you will not be embarrassed by any member of our organization as I have given strict orders to the effect that no business shall be transacted on that day. I just want you to drop in and look us over, smoke a good cigar with us if you like, and for the ladies there will be little souvenirs worth while taking home.

Every hand shake that I get on our opening day will act as a stimulant for me to go on and do much bigger things than I have already planned, so try and be with us on December 3rd and make me happy.

Faithfully yours,

GEO. A. FRIEDMAN.

OPPOSITE PALACE THEATRE
STAGE ENTRANCE

Geo. A. Friedman, Inc.
Music Publishers

165 West 47th Street

New York

JIMMIE McHUGH
Professional Mgr.

ABOUT YOU!! AND YOU!! AND YOU!!

RELIE BAKER will play two weeks in every Keith house in New York and Brooklyn starting the week of Feb. 2.

DOLLY FIELDS is now doing a singing and talking act in vanderbilt, with Eddie Mack.

BETH WRIGHT was married to Donald Blum on Nov. 20.

JACK T. RICH, playing with the "Great Herman Show" in Pennsylvania, was married recently to Miss Margaret Sutton.

GETTIE WALSHE and Dan T. Rowe have quit their vanderbilt act and signed with "Peck's Bad Boy".

G. B. SPIERO has been appointed advertising manager of the B. & S. Enterprises. He was formerly connected with the William Fox offices doing publicity work there.

MISS TOMMY ALLEN will appear in the Shubert "Gaieties of 1920," the cast of which is now being selected.

GEORGE MARION is putting on "Den of Shame" for Marc Klaw.

WILLIAM F. JONES, legitimate actor, recently connected with Mack Sennett's "Bathing Girls" is now engaged in publishing the program of the Capitol Theatre, recently opened.

NAN SANDELL who has been doing a "single" in vanderbilt around New York, jumped into the Jack Held Show last week and is doing a specialty and leading number.

TOM O'BRIEN and **MARGERETTE BRADLEY** have replaced Fertig and Dunn with the Kewpie Dolls.

NANCY FAIR has been engaged for the leading role of "Ready to Occupy," which A. H. Woods now has in rehearsal.

ELLIS ANKERS, of the I. M. Hoyt office, will be married this week. The lady in the case is Sadie Rosenthal, non-professional.

T. W. BARTER is doing the publicity for "Carnival."

GEORGE C. DAVIS will start a tour of the Western Vandeville and Little circuits in the West in two months, with his new monologue.

ERNEST TRUICK, Nancy Fair, Edward Douglas, Ellen Wilson, Frank Gourd and Nan Rainsford are now rehearsing in "Ready to Occupy," a new farce by Otto Harbach, to be produced by A. H. Woods.

ELSIE PAGAN, wife of "Noodles" Pagan, is ill at the Lyng-In Hospital.

DOROTHY DICKSON will be William Courtenay's leading woman in "Civilian Clothes."

WALTER EDWIN, Rose Morrison, Peham-Lynton, Clay Clement, Elsie Hill, Chaucery Caudand and Clyde North will be seen in the cast of "Sunrise."

WALTER S. MILLS and Nora Sells, both with the western "Chin Chin" company, were married last week in Denver.

ROSE COGHAN has been engaged for "The Whirlwind."

WALTER HAMPDEN will play the title role in "The Wayfarer."

SAM SIDMAN has been engaged by Walter Hark for a role in "Love on Account."

ETHEL LORRAINE brought action against the New York Hippodrome Corporation last week for \$100,000, for injuries received from a fall during a performance in which she appeared on Feb. 5, 1919.

EDNA ANN LUKE KELLY must establish a permanent residence somewhere, or must forego her wish to divorce Perry J. Kelly, according to an opinion handed down last week by a referee in the Supreme Court.

DAILY R. PASKMAN has been placed in charge of publicity for "The Greenwich Village Follies."

SAM KAHL was married to Lilian Blum, a non-professional, in Chicago two weeks ago.

ERNIE YOUNG is expected to arrive here from Chicago this week.

HARRY KITTREDGE has been engaged to assist L. B. Rich in preparing the "Wayfarer" production.

HARRY ASHFORD has been engaged by Walter Hark for a role in the New York "Scandal" company.

ANNETTE MAE, who recently closed as prima donna of the "Blue Birds," will shortly appear in pictures for the Fox Corporation.

SWANN WOOD, for two seasons a danseuse at the Winter Garden, has been engaged for "Chin Chin, New York," at Thomas Healy's Golden Glades.

WILLIAM BROWN is now agent and George Keller musical director of "French Follies," of which Eddie Daly is manager.

JACK REID was presented with a large floral centerpiece by Bob Starnman, Hy Jensen, Jack Crawford and Bonham Bill on the night of his birthday last week.

VESTA WALLACE has been engaged for G. M. Anderson's "Follies."

MARY RYAN, Lowell Sherman and Lee Baker have been engaged for "A Room at the Elms."

FRANK MCGILNIN will act the title role in "Abraham Lincoln."

FRANCIS BYRNE is now the featured member of the cast of "Nightie Night," at the Palace.

BERNARD GORSEY has been engaged for a part in "Joan of Arkansas."

EUGENIE CAMPBELL is playing a new type of part that of "Big Lil" in "Palmy Days" now at the Playhouse.

HARRY FIELDS, featured comedian of the "French Follies," was tendered a theatre party last week at the Olympic, New York, by the Merchants Club.

JEANETTE DUFREY was married in Chicago recently to Able Richmond, who is in the electrical business in that city.

FRED HUFF has been engaged through Matt Graw as musical director of "Nothing But Love."

JOHN A. ROBBINS is now booking the Elmo, Naugatuck, Connecticut.

HARRY MCCORMACK and **CONSUETO BAILEY** will head the cast of the comedy-drama "Sunrise."

DOBMO HAMILTON, author of "Scandal," has written a playlet called "One of These Had a Wife."

NELSON RILEY has been added to the cast of "Nothing But Love."

EFFIE SMITH has been engaged by Ray Goets for "As You Were."

DORIS DUANE has returned to the cast of "Scandal."

WILLIAM N. BAILEY, appearing in "Follies," under his manager, Arthur H. Jacobs, signed a contract to appear in Elaine Hammerstein's coming production, "The Woman Game" for Schickel Picture.

J. FOREST THOMPSON has recovered from injuries sustained in an automobile accident several weeks ago and has returned to the "Blue Grass Minstrels."

FRANK J. ZIMMERER returned last week on an extended vacation in Scotland and England, to design the stage settings for Stuart Walker's latest production "Piccadilly Jim."

MILIE MARIE NEMEROFF, star of the new debut of the Chicago Opera Company, is in private life Ada O'Donnell sister to Frank O'Donnell, advertising manager of the Leno Advertising Agency.

STANLEY MURRAY, orchestra director of the Athens Cafe, saved Ethel Fox from being run over in Chicago last week.

HARRY and LOUISE LAMONT, a vanderbilt team, are now making two-reel films for the Edwin France Film Co. at Riverside, Cal.

ADELE JASON, Hilda May Jane and Randall and Marion are now with "Autumn Scandals," at the Winter Garden, Chicago.

A. E. MEYERS, formerly on the staff of the "Brooklyn," is now practicing attorney in Chicago.

BENNETT and MASON will open their act out of town during the last half of the current week.

VIOLET BESSONNE, last season with "Maid of France," will shortly be seen in a new act under the direction of Joseph Hart.

HERMAN BECKER is preparing a new act with a cast of ten.

ED. J. BARRY, formerly of the Greenwich Village Theatre, is now doing the publicity work for the Hotel Des Artistes.

GEORGE CHOOS went to Boston last week to look over some of his acts.

FRED MARTENS is confined to his home with the Grippe.

EDDIE LIVINGSTON had his throat operated upon last Saturday at the Lenox Hill Hospital.

BETTYNA SHELDON will open on the Keith time soon in a new novelty single written by Henry Marvin.

LOUISE BROWNELL has been engaged for "The Rose of China."

DAVE GENARO and **ANN GOLD** have a new act written by James Madison.

WALTER WILSON has been engaged for the cast of "The Mood of the Moon," by Cleaves Kinkaid, which the Shuberts are to produce.

WALTER EDWIN and **ROSE MORRISON** have been added to the cast of "Sunrise," by Willard Mack.

ROSEHANARA is to give a dance recital at The Greenwich Village Theatre on Sunday, the 30th. Isabel Walters and Martha Mann will assist.

WELLINGTON "DUKE" CROSS was married last week to Katherine Greer of Chicago. His former wife was Lois Josephine.

DOROTHY HARRIGAN replaced Juanita Fletcher in the role of Polly in "Apple Blossoms" last week, while Miss Fletcher was ill.

G. E. STACY is now doing the publicity for "The Little Whopper," at The Casino.

HARRY KOLER cancelled his contract with Anderson's "Follies of 1919" last week and will remain at Kahn's Union Square Theatre.

MILIT LEWIS, of the firm of Lewis and Gordon, who has been in the country recuperating from a breakdown, has completely recovered, and is back at work again.

JOE JACKSON has registered a complaint at the N. V. A. against Joe Elton, he claims, is infringing on his act.

CHARLES LYONS, former treasurer of the Belasco Theatre, has resigned to enter another field, and is being replaced by Robert McCaul.

JAMES MATTHEWS, manager of the Globe, returns to London this week, to accept a position there as manager. Murray Lachmann is now holding down his job.

HOWARD SLOANE, treasurer of the Casino, Brooklyn, was married on Sunday to Miss Alice Mullin, a non-professional.

EDDIE "BOZO" FOX, now with the "Monte Carlo Girls" on the American Burlesque Circuit, will open with a Broadway show next season.

ANNIE RUSSELL and her husband, Oswald York, will return to the stage after the holidays, according to present intentions.

RALPH HERZ is back in vanderbilt, assisted by a young lady as partner.

THE FOUR MARK BROTHERS were signed for three years by Charles Dillingham last week.

DONALD KERIE and **EFFIE WESTON** have left the "Little Blue Devil," as Kerie is going into the New Wayburn revue at the Capitol.

ALICE G. MORLEY, of the "Mimic World," was married to S. J. Culman, at Albany, recently.

WALTERS and WALTERS have contracted to appear over the Last circuit for the remainder of this season and forty weeks of next season.

RELEASED!! For the Singing Fraternity
That Sensational Egyptian Novelty

BO - LA - BO

By **GEORGE FAIRMAN**

Now Being Played by Bands and Orchestras Everywhere To Riotous Applause and Encore After Encore

IT WILL DO THE SAME FOR YOU
SING, PLAY OR DANCE IT! PUBLISHED AS A FOX TROT OR ONE-STEP

BO-LA-BO

Brightly (Fox Trot) Words and Music By GEO. FAIRMAN

VOICE

Bo-la - bo, Bo-la - bo, Oh my heart is beating fast, Put a -
 Bo-la - bo, Bo-la - bo, I love you - oh long for you, All the
 When the day comes and you come to claim my love at last, You'll be
 When the day comes and you come to claim my love at last, You'll be
 When the day comes and you come to claim my love at last, You'll be
 When the day comes and you come to claim my love at last, You'll be

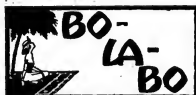
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N.Y.A. Song 10085-1

CHORDS

Bo-la - bo, Bo-la - bo, Oh my heart is beating fast, Put a -
 Bo-la - bo, Bo-la - bo, I love you - oh long for you, All the
 When the day comes and you come to claim my love at last, You'll be
 When the day comes and you come to claim my love at last, You'll be
 When the day comes and you come to claim my love at last, You'll be
 When the day comes and you come to claim my love at last, You'll be

N.Y.A. Song 10085-1



IF YOU
 USE AN
 ORIENTAL
 NUMBER
 IN YOUR
 SPECIALTY
 SEND FOR



IF YOU
 NEVER
 BEFORE
 USED AN
 ORIENTAL
 NUMBER
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It Will Strengthen Your Act Musically 100%

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

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AL COOK, 1562 Broadway, New York

(Next to Palace Theatre.)

AL. BROWN, San Francisco, Cal.
 JACK CROWLEY, Providence, R. I.
 H. ROSS McCLURE, St. Paul, Minn.
 THOMAS J. QUIGLEY, Chicago, Ill.
 JES. L. MANN, Denver, Colo.
 SYDNEY KLEIN, Salt Lake City, Utah, 25 Whitmore Apts.

AL. WORTH, Cleveland, O.
 ED. EDWARDS, Philadelphia, Pa.
 HAL. M. KING, Kansas City, Mo.
 BILL. HALLEY, St. Louis, Mo.
 JACK LAHEY, Boston, Mass.
 DOC HOWARD, Cincinnati, O., 621 Main St.

BARTLEY HOLMES, Detroit
 ROSS McCLURE, Minneapolis, Minn.
 GABE NATHAN, Los Angeles, Cal.
 CHARLES WARREN, London, Eng.
 BARNY HAGAN, Seattle, Wash.
 B. M. FREUND, Pittsburgh, Pa., 547 Fifth Ave.





MY CAIRO LOVE

ARTIST COPY
My Cairo Love
(An Egyptian Serenade)

Lyric by
HARRY D. KERR

Music by
J. S. ZAMECNIK

Moderato (half fast)

In far off E-gypt - land, Where blows the des - art
Un - til the break of day, The ser - e-nade goes

tand, Be-side the green of an ol-ive shade, There lives a won-drous maid;
on, And when the mist of the morning clears, His Cai - ro maid up - pears;

And when the moon shines bright, Her lover comes each night, Soft-ly the strains of a ser-e-
And in her soft brown eyes, Her love can't die - guise, But home to her is a pris-on

nade, His singe of love to his Cai-ro maid; Mel-o-dy clear, eth-o-ing near,
strong, Her on-ly joy is her lover's song Giv-ing her cheer, on-ly to hear,

REFRAIN

My - lo, pret-ty maid of Cai - ro, Can't you hear me sigh, oh, just for you;

Moon-beams, mem-o-ries of June dreams Un-der a spell en-thrall-ing, Ten-der-ly my heart is call-ing,

My - lo say good-bye to Cai - ro On the riv-er Nile, oh, just a - bove; Pll

GOOD BYE

take you when the birds a-wake you, Pll not for-sake you, My Cairo love.

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MY CAIRO LOVE is
sweeping the country
like a Sahara sand-
storm. Proclaimed
from coast to coast the
most beautiful of all
Oriental songs.

Write or wire for song
or orchestration in any
key.



SAM FOX PUB. CO.
Cleveland

BIG ACTS WANTED FOR BIG HIT SONGS!

SENSATIONAL WALTZ MELODY THAT BROADWAY IS RAVING ABOUT

As Sung By Grace Larue, Emma Carus, Rosedale & Holt In "Hello Alexander" Doris Kenyon In "Girl In The Limousine"

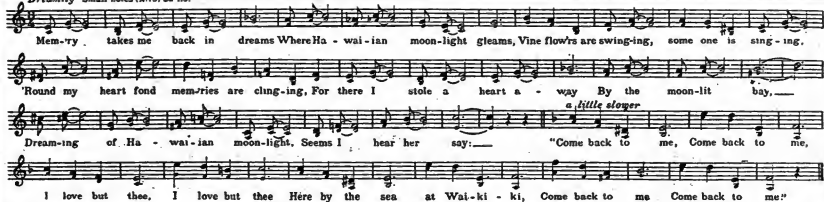
SWEET

As Used By Bath Bros At The Winter Garden, Dolly Sisters, Adelaide & Hughes, Bessie Clayton, De Haven & Nico, Etc.

HAWAIIAN MOONLIGHT

SINGLES, DOUBLES, QUARTETTES, WHO CAN USE A WONDERFUL HARMONY WALTZ SONG IN THEIR ACT, CALL AND SEE US. TRY THIS MELODY AND WIRE, WRITE OR CALL.

Dreamily Small notes (Alto) ad lib.



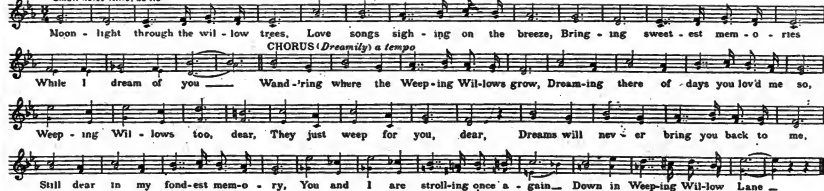
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A NEW WALTZ SONG THAT IS SWEEPING THE COUNTRY. ALL ARRANGEMENTS.

WEEPING WILLOW LANE

HEAR THIS MELODY AND WE'VE GOT YOU! GREAT FOR SINGLES, DOUBLES OR QUARTETTES.

Small notes (Alto) ad lib



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FLOATIN' DOWN TO COTTON TOWN

Great for Opening or Closing
Great for Singles, Doubles,
Quartets or Ensembles

That very popular Two-Four Snappy
Dixie Song that you hear all over Town,
Some "Pep"

McKINLEY MUSIC CO.

CHICAGO, Grand Opera House Bldg.

NEW YORK, 145 W. 45th Street





Booked Solid!

McK & R Albolene is booked solid with the theatrical profession. It cuts right into the grease and removes makeup in half a minute. McK & R Albolene is a headlining high timer compared to cold cream and toilet cream because it's not watery or sticky. In 1 and 8 ounce tubes and half-pint and pound cans, at druggists and dealers. Send for free sample.

McK & R

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MANUFACTURERS
ESTABLISHED 1933 NEW YORK

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Will
Crutchfield

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WATYURN



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HARRY MORRISSEY

JUVENILE

BEN WELCH REVUE

Wanted for Hazel Freeman Stock,
Full Acting Company, Permanent Stock
ying on Guarantee; La Plaza Theatre, Toronto, Canada. Open Dec. 1st
Wire. Make it low.

Capt Sanford Anderson, La Plaza Theatre, Toronto, Canada.

Vaudeville Bills

(Continued from Page 21 and 22)

AUBURN

(First Half)—Alice Manning—McNally—Kinus & DeWolf—Biscove & Harsh—Will—Abbey—Trot—(Second Half)—Dunk—Batters—Searl Allen & Co.—Alexandria—Vies & Reed.

ALBANY

(First Half)—Walton & LaFavor—Rives & Arnold—Bart Earl & Girls—Four of Us—Fashion Minstrels. (Second Half)—Harvey Holt & Kendrick—The Street—Noble—McMahon, Diamond & Roseberry—McCarthy & Stearns—Blaise & Blake—Bullock—P. T.

ALTONA

(First Half)—Burns & Francis—Raymonds & White—Fiske & Lloyd—Jones & Reed—(Second Half)—Lloyd—Jones & Reed—Laurs & Billy Fryer—Guy DeTricky—Edie Harman—Co. (Tracy) & Benn—Cal Dean & Girls.

(First Half)—Four Dancing Demons—Corp. Robertson Co.—Melody of Youth—Robert & Moore—Gordon & Day. (Second Half)—Blasett & Scott—Nancy Boyd & Co.—Morgan & Kleier.

(First Half)—Burns & Francis—Raymonds & White—Fiske & Lloyd—Jones & Reed—(Second Half)—Lloyd—Jones & Reed—Laurs & Billy Fryer—Guy DeTricky—Edie Harman—Co. (Tracy) & Benn—Cal Dean & Girls.

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DICK BACK AGAIN

MAE

KNOWLES & WHITE

In "My Policy" by Al. W. Johnson
Direction: Arthur Klein

SIDNEY TAYLOR & Co.

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BY SID. TAYLOR. ASSISTED BY MARION RING AND CARL B. TOELLE

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THE LATEST INVENTION BY CHAS. ARTHUR ROEHR

JOE

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Coffman And Carroll

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A Snappy Splatter of Song and Patter.

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Russell Sisters

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JOE

WALTER

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"KEEP THE SUNSHINE IN YOUR HEART."

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By LEE S. ROBERTS



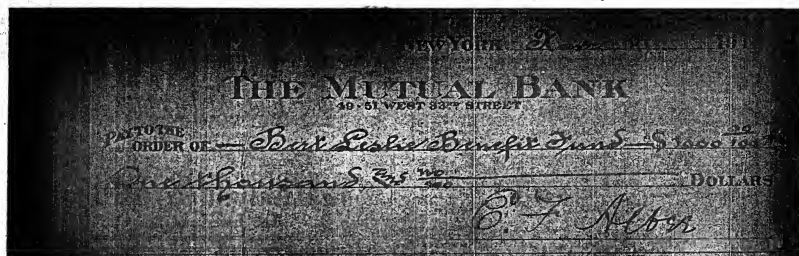
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A Suggestion for Performers and Orchestras

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THREE BLIGHTY GIRLS

"Rare Bits of Scotch Vaudeville"

This Week Nov. 24th, Alhambra. Next Week Dec. 1st, Colonial

Royal and Bushwick to Follow

First American Appearance

Three Real Sisters. Direction, H. A. Bertram. Personal Management, Al Bonta

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To All Producers

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**In Syncopated Song Foolery
Is Here.**

DIR. HORWITZ & KRAUS.

JUST AS BIG A HIT AS EVER

BERT BAKER & CO.

CHARLES RAYMOND

ANNIE MULLEN

IN

13 - "PREVARICATION" - 13

PALACE, NEW YORK - THIS WEEK - Direction, HARRY FITZGERALD

ROUTES OF SHOWS

COLUMBIA WHEEL
Al Reeves Show—Cassino, Brooklyn, 24-25;
Abe Newbold—Newark, Dec. 1-4;
Abe Newbold—Newark—Gayety, Toronto,
Dec. 1-4;
Best Show in Town—Jacques Waterbury,
Dec. 1-4; Kurlig, & Hammer, N. Y., Dec. 1-4;
Dec. 1-4;
Ben Fuchs Show—Harris & Hammer's,
New York, 24-25; Orpheum, Paterson,
Dec. 1-4;
Belmont Show—Youngstown, O., 24-25;
Alkon, O., 27-28; Star, Cleveland, Dec. 1-4;
Beauty Trust—Columbia, New York, 24-25;
R. Empire, Brooklyn, Dec. 1-4;
Billy Watson's Parlorian—White—Pough-
keepsie, N. Y., 27-28; Gayety, Boston,
Dec. 1-4;
Don Toms—Empire, Albany, N. Y., 24-25;
Cassino, Boston, Dec. 1-4;
Bower—Open 24-25; Gayety, St. Louis,
26-Dec. 6;
Bortone—Cassino, Boston, 24-25; Grand,
Hartford, Dec. 1-4;
Burlesque Revue—Palace, Baltimore, 24-25;
25; Gayety, Washington, Dec. 1-4;
Wonders Show—Gayety, St. Louis, 24-25;
Star & Garter, Chicago, Dec. 1-4;
Olympic Cincinnati, 1-4;
Follies of the Day—Gayety, Washington,
24-25; Gayety, Philadelphia, N. Y., Dec. 1-4;
Girls in a Cart—Star, Cleveland, 24-25;
Empire, Toledo, Dec. 1-4;
Girls of the U. S. A.—Gayety, Buffalo,
24-25; Gayety, Philadelphia, N. Y., Dec. 1-4;
Girls de Looke—Columbia, Chicago, 24-25;
Detroit, Dec. 1-4;
Golden Crooks—Stamford, Conn., 26;
Edgemoor—77-79; Newburg, Dec. 1-4;
3; Poughkeepsie, 4-6;
Harry Hastings Show—Olympic, Cin-
cinnati, 24-25; Columbia, Chicago, Dec. 1-4;
Halo America—Cassino, Philadelphia, 24-25;
Miner's 14th Street, New York, Dec. 1-4;
Hip-Hip-Hooray—Grand, Hartford, Conn.,
24-25; Jacques Waterbury, Dec. 1-4;
New Kelly Show—People's Philadelphia,
24-25; Empire, Baltimore, Dec. 1-4;
Liberty Girls—Empire, Toledo, O., 24-25;
26; Dayton, Dec. 1-4;
Maid of America—Berchell, Des Moines,
Iowa, 27-28; Gayety, Omaha, Neb., 24-25;
1-4;
Dollar Dolls—Gayety, Montreal,
24-25; Empire, Albany, Dec. 1-4;
William Williams—Empire, Chicago, 24-25;
Berchell Des Moines, Dec. 1-4;
On Girl—Miner's 14th Street, New York,
24-25; Cassino, Brooklyn, 1-4;
Peek-a-Boo—Empire, Newark, 24-25; Cas-
sino, Philadelphia, Dec. 1-4;
Rosalind Girls—Gayety, Rochester, 24-25;
Bastable, Syracuse, Dec. 1-4; Lomborg,
Utica, 4-6;
Rose Sybil London Belles—Majestic, Jer-
sey City, 24-25; Perth Amboy, Dec. 1;
Flatford, 2; Stamford, Ct., 1; Park,
Bridgeport, 4-6;
Ben Lewis's Show—Gayety, Pittsburgh,
24-25; Park, Youngstown, Dec. 1-4;
Grand, Akron, Dec. 1-4;
Right Sings—Gayety, Omaha, Neb., 24-25;
Gayety, Kansas City, Dec. 1-4;
Social, 24-25; Gayety, Detroit, 24-25;
Open Dec. 1-4; Gayety, St. Louis, 24-25;
26; Garter Show—Gayety, Boston, 24-25;
Columbia, New York, Dec. 1-4;
Ben Lewis's Show—Empire, Brooklyn, 24-25;
People's Philadelphia, Dec. 1-4;
Twenty-first Century Girls—Orpheum, Pat-
erson, 24-25; Majestic, Jersey City, Dec. 1-4;
Victory Belles—Bastable, Syracuse, 24-25;
Lamborg, Utica, 27-28; Gayety, Mont-
real, Can. Dec. 1-4.

AMERICAN WHEEL
Al Jazz Review—Victoria, Pittsburgh, 24-25;
Cin. Circuit, Dec. 1-4;
Aviator Girls—Broadway, Camden, 24-25;
Majestic, Wilkes-Barre, Dec. 1-4;
Rendway Belles—Gayety, Brooklyn, N. Y., 24-25; Gayety, Newark, Dec. 1-4;
Beauty Revue—Gayety, Baltimore, 24-25;
Lyceum, Washington, Dec. 1-4;
Blue Bird—Lyceum, Columbia, 24-25;
Victoria, Pittsburgh, Dec. 1-4;
Cassino Girls—Olympic, New York, 24-25;
Empire, Cleveland, Dec. 1-4;
Golden—New Academy, Buffalo, 24-25;
25; Empire, Cleveland, Dec. 1-4;
Dance Six Review—Gayety, St. Paul, 24-25;
Gayety, Sioux City, Dec. 1-4;
Edward Hayes Show—Hollywood, Chi-
cago, 24-25; Haymarket, Chicago, Dec. 1-4;
Follies of Pleasure—Binghamton, N. Y., 24-25; Niagara Falls, 27-28; Star, Tor-
onto, Dec. 1-4;
French Follies—Gayety, Newark, 24-25;
Camden, Dec. 1-4; Trenton, 6-8;
Dance from the Moon—Jopland—Star, 24-25;
Stamford, St. Louis, Dec. 1-4;
24-25; New Academy, Buffalo, Dec. 1-4;
Girls Girls—Gayety, Milwaukee, 24-25;
25; Gayety, St. Paul, Dec. 1-4;
Ed. Phillips—Fenn, Springfield, Mass., 24-25; Grand, Worcester, Dec. 1-4;
Jazz Babies—Gayety, Minneapolis, 24-25;
Gayety, Sioux City, Dec. 1-4.

Kewpie Dolls—Majestic, Wilkes-Barre, 24-25;
Majestic, Scranton, Dec. 1-4;
Lafayette, New York, Dec. 1-4; Gayety, Baltimore, Dec. 1-4;
Lyceum, Philadelphia, Dec. 1-4;
Gayety, Louisville, Dec. 1-4;
Majestic, New York, Dec. 1-4;
Olympic, New York, Dec. 1-4;
Worcester, Mass., 24-25; Howard, Boston, Dec. 1-4;
Orpheum, Rochester, 24-25;
Star, Brooklyn, Dec. 1-4;
Phoenician—Treadwell, Philadelphia, 24-25;
Columbia, Detroit, Dec. 1-4;
Pat White Show—Star, Brooklyn, 24-25;
Fama, Springfield, Mass., Dec. 1-4;
Rosa Danila Girls—Gayety, Sioux City, 24-25; Century, New York, Dec. 1-4;
Record Breakers—Grand, Trenton, 27-28;
Bison, Philadelphia, Dec. 1-4;
Round the Town—Century, Kansas City, 24-25; Open Dec. 1-4; Standard, St. Louis, 3-12;
Sliding Billy Watson's Show—Lyceum, Col-
umbus, 24-25; Victoria, Pittsburgh, Dec. 1-4;
Gayety, Milwaukee, Dec. 1-4;
Park, Indianapolis, Dec. 1-4;
Sport Girls—Cassino, Detroit, 24-25;
Englewood, Chicago, Dec. 1-4;
Stones & Follies Show—Blou, Philadel-
phia, 24-25; Empire, Rochester, Dec. 1-4;
Sweetie Sweetie Girls—Majestic, Scranton, 24-25; Binghamton, N. Y., Dec. 1-4;
Niagara Falls, 4-6; Washington, 24-25;
Temperance Revue—Philadelphia, Dec. 1-4;
Penn Circuit.

Wheeling, W. Va.—Monday,
Uniontown, Pa.—Tuesday,
Cheney, W. Va.—Wednesday,
Altoona, Pa.—Thursday,
Williamsport, Pa.—Friday,
York, Pa.—Saturday.

MINSTRELS
Gus Ellis—Meriden, Miss., 25, Selma, Ala.,
25-1; Montgomery, Ala., 25-30;
Al. G. Field—Memphis, Tenn., 25-30;
Birmingham, 2-4; Gadsden, 5; Anniston,
6; Atlanta, Ga., 8-9.

CUTTER GETTING NEW PLAYS
Wallace E. Cutter, whose company is now in its 10th week of consecutive playing, was in town last week to get a new repertory of plays. The company is at present playing through Pennsylvania.

HAS WRITTEN SIXTY TARS
Eddie Hopther, of the Darcy and Wolford offices, claims a record for the number of tabloids written and produced, inasmuch as he has, this year, written sixty, all of which have been produced out of town. He has the books to prove it by too.

Murray Lesslie

The Irresistible Humorist

Direction Lou Golder

Gerinne Arbuckle

SONGOLIST

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Singing, Talking and Dancing

Wanted for CHAS. K. CHAMPLIN Co.

MAN FOR JUVENILE—6 plays. Modern wardrobe. State everything in first letter. Send photo.

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Newburg, N. Y., week of Nov. 24
Easton, Pa., week of Dec. 1.

"Wanted—Blanche Pickert Stock Co."

Useful rep. people, with or without specialties. Good character or second business woman. Good novelty act. Change for week.

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Week Nov. 24; Waukegan, Pa.;
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MUSICAL COMEDY STOCK PEOPLE

30 Weeks One Theatre (3 Shows Daily)
Show Now Playing—No Sunday Work

JUVENILE MAN, must have robust Tenor voice, for Trio, chaser wardrobe and be able to ACT; wife must double choruses and lead numbers (not over 6 ft. 3 in.). Also want capable man to do small comedy bits, MUST BE A-1 DANCER, wife must double choruses and lead numbers. Can also use clever sister team, must double choruses; also first class Chorus Girls (Nothing to Furnish). Must absolutely use photograph which will be promptly returned. JACK & MARIE HUNT PLEASES, WIS.

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McIntyre & Heath, Al Jolson and others.

"THE HOME OF THE BLUES"

presents

"Thick Of Me Little Daddy"

as a successor to

"A GOOD MAN IS HARD TO FIND"

Have You Heard "SUEZ" It's Some Oriental

and

"BIG CHIEF BLUES"

IT IS A RIOT

YOU NEED THESE FOR YOUR ACT

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Fred C. Hackett

The Twenty-First Century "TAD"-Co-Feature with
Herk, Kelly and Damsel's "Cabaret Girls"

Olympic, New York, this Week

Gayety, Brooklyn, next Week



Offers invited for next Season

DOLLY DAVIS Now with Broadway Belles

A Soubrette who can dance, read lines, put over a number and wear clothes

BE SURE AND OATOH ME

Gayety, Brooklyn, this Week

Gayety, Newark, next Week

STARS OF BURLESQUE

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RESERVED BY

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INGENUE

PRIMA

DONNA

STILL
HERE

LEW LEDERER

MABEL McCLOUD

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VIC PLANT

WITH AVIATOR

GIRLS

BEST SHOW
IN TOWN

BILLY WATSON'S
PARISIAN WHIRL

RECORD
BREAKERS

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CERTAINLY

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REID'S
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Season of 1919-20

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MARGIE COATE

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THANK YOU

HARRY KOLER

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KANNS
UNION SQUARE

FROM FRISCO?
Yes, the Same
COMEDIAN

HARRY BERNARD

With
Crackerjacks

PRIMA
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VICTORIA KAY

At Liberty
See Ike Weber

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BACK IN BURLESQUE

WITH EDMOND HAYES' OWN SHOW

ED GOLDEN

NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING
NUMBERS. WITH RUSH'S CRACKER JACKS

HAZELLE LORRAINE

INGENUE

SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

LOUISE PEARSON

PRIMA DONNA

MINSKY'S NATIONAL WINTER GARDEN

BERNARD PUTS ON TWO LAUGHING HITS AT KAHN'S UNION

Last week Harry Bernard offered two big laughing hits at Kahn's Union Square Theatre. This is the last show this clever producer will stage at this theatre, as he does not intend to renew his lease. He called the first part "Our Neighbor" and it was crowded with good, fast comedy situations.

The comedy was in the hands of Bernard and Harry Koler and told a story of two men living down on the East Side of New York City who were neighbors. One runs a saloon (Koler) the other had a grocery store just opposite. This was Bernard.

It seems that both of these men were running on opposition tickets as aldermen, and great rivalry sprang up between the two. Hogan, another neighbor, had a daughter who was in love with Robert's son. Grace Seymour was the daughter and Sutton the son.

Bernard, playing the part of Hogan, was a most natural Irishman. He is an easy worker and played the part creditably well. Koler as Cohen, was very amusing in this character. He is a fast and funny little Hebrew comedian. These two work well together. Sutton did a "solar" role most acceptably, while Miss Seymour, who opened here last week, did

well in her part. She, however, stood out when leading numbers. While not having a very strong voice, she makes up the difference with her dancing and is graceful and clever in this line.

Jack Gibson did a cop; also a newswoman in the first part and a boy's care of both. Miss Lorraine did well in her scenes and with her numbers as did Miss Ball. Babe Quinn and Mado Howard did bits and took care of them in a fine way. The "kissing game" bit went over well, as done by Sutton, Miss Seymour and four girls from the chorus. The "sadder" bit proved a good scene for laughs and was well worked up by Bernard, Koler, Sutton, Gibson, and the Misses Lorraine, Ball and Seymour. The "Diamond" bit was carried out nicely, with several numbers sandwiched in during the action of the bit. Koler, Bernard, Gibson, Sutton and Howard appeared in it.

Miss Seymour's "Spinach" number went over big and in the number she introduced some pretty business. "A Gin Fizz" the burlesque was called and in this part the comedians had a number of bits that they put over to the

heartily approval of the audience. Gars Zora offered a "Devil" dance near the end of the show which was very pleasing. She is graceful.

There was a big house here last Tuesday afternoon and the show went over with a snap.

MINSKY'S SHOW, FILLED WITH GIRLS, IS WELL LIKED

A good sized house was on hand last Wednesday afternoon at Minsky Brothers National Winter Garden. The company is much larger than it was the last time we were at this house. They were running along with a big cast last week and a colored singing and dancing act of four men and four women as an extra attraction.

The show was in two parts. The first was called "Midnight Maidens" and the burlesque "Snip It Up Boys". Both were composed of bits with numbers sandwiched in here and there.

The comedy was in the hands of Frank Mackey, doing an eccentric "Dutch", Jack

Shargel and Dave Shaffkin doing Hebrew, and Jack Perry, bits. James J. Francis is the straight man and Roy Sears a dancing juvenile. Another funny woman who stood out, were Gail Gaira and Ruth Robbing, prima donnas. Babe Wallington and Emily Clark, soubrette, Moe Kelly, an ingenue, and Bud Bennett. The producer kept the women on the stage most of the time, for if they were not doing numbers he put them into the bits and scenes.

The Minskys have a chorus of pretty girls who look very well from the front and a pony line of little girls who can in the show and every one of them was cheered at least once. With an orchestra such as they have at this house, they could not help but go over.

GUSSIE WHITE RECOVERED

Mr. Louis, Mo., Nov. 22.—Kitty Madison will close her tour of the "Girls de Looks" in Detroit. Gusie White, who was taken ill during rehearsals and compelled to remain in New York under the doctor's care, has fully recovered and will open with the show in Toronto. Miss Madison was only engaged to star with the show until Miss White could re-join it.

JACK PEARL

THE ALBANY KNICKERBOCKER PRESS SAID

"Jack Pearl, who is described as a Holland capitalist, in the program, is going to be missing from the burlesque stage one of these days and some Broadway producer of national or international reputation will be sending out items to the newspapers of his latest discovery. He'll be putting his name in electric lights and then one more name will be added to an already long list of burlesque actors who have gone over to the two dollar (pardon, it's three dollar and tax new) productions. Mr. Pearl is a refreshing comedian. He does not resort to aged tricks or crude pranks to bring out his laughs. He works along smoothly and cleanly, and yet with such sure fire precision that he leaves you with the feeling that he is an artist."

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Columbia, New York, this Week

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ANNETTE LA ROCHELLE

PRIMA DONNA RUBEN BERNSTEIN'S FOLLIES OF PLEASURE

PETE KELLY and BERG LYDIA

WITH ED RUSH'S CRACKER JACKS

DON TRENT

WITH WALDRON'S BOSTONIANS

FAY SHIRLEY

PARISIAN FLIRTS

HY. JANSEN

Getting his share with the correctly named show "THE RECORD BREAKERS"

DOING STRAIGHT B. B. BURCH FRENCH FROLICS

MARTHA RICHARDS

INGENUE Rose Sybil's London Belles

ED. JORDAN

LEW KELLY SHOW

LEW KELLY says I'm a good black face comedian. What do you think?

Ethel (Snappy) Shutta

FEATURED COMEDIENNE, WITH THE AVIATORS. Management FRANK LALOR

FRANK MALLAHAN

DOING STRAIGHT WITH SAM HOWE'S SPORT GIRLS

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

JACK GIBSON

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JACK WITTS

"BOSTONIANS"

"As the Mandarin Acted the Part as the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

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LEW MARKS BROTHERS BERT

With Ed Lee Wolfe's TWENTY CENTURYMAIDS

THE WHOLE UNITED STATES WILL SING WITH YOU
THE "HIGH COST OF LIVING" SONG HIT!

"It's enough to make you holler, what they give you for a dollar, so"

I'm Going to ARIZONA in the Morning

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 James M. Reilly,
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Also "SKY-DOO," "DREAMS OF YOU,"
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VAMPIRE GIRL, WITH "OH GIRL"

JIM McCAULEY

DOING RUBIE AGAIN

THIS SEASON WITH SAM HOWE'S SPORT GIRLS

DONNAPHAGE

PRIMA DONNA

ED LEE WROTHER'S 20TH CENTURY MAIDS

FRANK LULEY

EDMOND HAYES' ORIGINAL BOZO

WITH EDMOND HAYES' OWN COMPANY

FRANK ANDERSON

Irish Comic with Chas. M. Baker's "Sweet, Sweetie Girls." Coming Up One Run at a Time

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

STEVE PAUL

"BROTHER MAHALA"

ROSE SYDELL'S LONDON BELLES

MOTION PICTURES

UNIVERSAL PLANS NEW PUBLICITY SCHEME

WILL COVER WHOLE COUNTRY

A new publicity plan for Universal will become effective within the next month or so. Ten district supervisors for Universal's publicity will be established throughout the country, each to have from three to five assistants in the neighboring cities of his district.

There will be ten key cities, nine in the United States, and one in Canada. The assistants to the district manager will be located in the branch city offices. The duties of these district managers and their assistants will be to aid in every manner possible the exploitation of a film. Exhibitors in each territory are to receive their full co-operation. The will also try to obtain the maximum amount of publicity possible in newspapers.

The ten key cities and their subsidiaries are as follows: San Francisco, supervising Los Angeles, Portland and Seattle; Denver, supervising Butte, Mont. and Salt Lake; Chicago, supervising Milwaukee and Indianapolis; St. Louis, supervising Oklahoma City and Kansas City; Minneapolis, supervising Des Moines and Omaha; Cleveland, supervising Cincinnati, Detroit, and Buffalo; Philadelphia, supervising Pittsburgh; Charlotte, N. C., supervising Atlanta and Dallas, Texas; New York, supervising Boston. Toronto will be the Canadian key city.

Three permanent district managers have already been chosen. George De Kuff will be placed in Chicago; R. N. Bugle in St. Louis and J. A. Daly in Charlotte, N. C.; Banks Winter, of Milwaukee will also be in charge of one of the territories.

NEW CIRCUIT RUMORED

It is rumored that a new circuit of picture theatres is being formed throughout New England, of which a party named Gilchrist is named as the backer. The circuit is rumored to include Huntington, Conn.; Hardenville, Florence, Hatfield, South Hadley Falls, Granville and Southwick.

PLAYER'S ASS'N GROWING

Organized for the purpose of eliminating the usual ten per cent charged by motion picture distilling agencies, and to aid directors in securing competent casts the recently incorporated Motion Picture Players' Association, at its first regular meeting, held last week for the election of officers, reported more than 500 members.

This organization, according to an officer of the Association, is affiliated with the Actors Equity Association and has been granted a charter by the American Federation of Labor pending the approval of the F. O. C. Its policy, as yet, is purely to see that the members receive the full amount due them for their services and not to set a stipulated working day or wage scale.

With this idea in view, a booking office has been opened by the Association on a nonu per-centage basis at their headquarters, 159 West Forty-sixth Street, where according to those in charge, a member may be cast for a picture and receive the full amount offered by the director. This office, although but recently opened, is receiving the co-operation of a number of studios and has been indorsed by a score of more directors.

Officers elected at the meeting last Monday night are, Jack Fraser, president; William Murry, first vice-president; Tila Smith, second vice-president; William J. Walsh, treasurer; R. Richard Nelson, recording secretary.

FILMS TO TEACH PREVENTION OF FIRES

UNIVERSAL TO MAKE IT

Harry Lever, managing director of the educational department of the Universal Film Manufacturing Company, is producing a series of motion pictures which cover every phase of fire prevention. This is being done to aid the National Fire Prevention Association, with headquarters in Boston in their campaign to furnish the public with facts about fire prevention.

The committee in charge got and still has the aid of newspapers and magazines, but have found that still more is needed. It is believed that the results that will be obtained by a campaign through the motion pictures will cause a great change in those careless ones who start fires unthinkingly.

In the special films being prepared by Lever, the human interest element will predominate for they will be produced in the form of comedies and romances, but will work in the use of municipal fire departments in factories, stores, mines and homes.

CARLETON MAY WIN SUIT

A legal move made by Carle B. Carleton, in the Supreme Court action brought against him by the late Albert Stowcroft, former president of the Ogdin Pictures Corporation, resulted, last week in what may ultimately lead to Carleton's winning the suit.

Through his attorney, Nathan Burkan, Carleton made a motion to compel the executors of the late plaintiff to amend his complaint, it being set forth in the motion papers that the Ogdin Picture Corporation, which originally dealt with Carleton in the transaction, is responsible for the suit, is a Utah corporation that never received permission to transact business in this state. Judge Newburger granted the motion.

Several years ago, Carleton purchased two feature pictures which were produced by the Ogdin company. There were "The Grain of Dust" and "The Last of the Ages". He paid \$5000 in cash and the balance of \$40,000 he paid by giving two notes, of \$20,000 each, payable to the corporation. These notes, as it subsequently developed, were endorsed over to Stowcroft, who personally deposited them with a bank for collection. When presented, they were not paid by Carleton, he claiming that the money was to be paid out of the proceeds of the money realized by him through the exploitation of the pictures.

Stowcroft's suit followed his executors continuing it after his death.

CLIPPER LETTER BOX

GENTLEMEN

Abbott Geo. C.
Abward, Frank
Barkey, A.
Barrow, Josh
Bishop, Bert
Boeck, Alfred R.
Burk, Wally
Bertrand, Bert
Barna, Geo. E.
Blount & Mow
Black, John J.

Bennett, Richard
Boyle, Denis J.
Brown & Spencer
Curtis, Jack
Crawford, Clyde
Curtis Bert
Calden, Luther
Duffy & Elche
Dawson, J. H.
Elsen, Jim
Farum, Ted

Fay, Barney
Farum & Nelson
Fischer, Robt E.
Glasgow, Jas.
Gould, Frank
Hayden, Thos.
Hoff, Fred R.
Hoover, B.
Jones, Sherman L.
Kasper, Joe
Kilbride, Percy

LADIES

Connell, Grace V.
Morgan, Dorothy
Pearl, Rosalie R.
Pepper, Leslie
Parks, Bird
Parker, Bunny
Picard, Alma

Forrest, Ernest A.
Kingdon, Frank
Kelso, J. R.
Leonard, Syd M.
Laperis, S.
La Pina, Lyle
Lind, Homer
Larson & Jackson
McHugh, Ed.
Miller, Fred F.
Miller Ira

LADIES

Behauer, Anna H.
Bow, Mary J.
Sanda, Betty
Self, Zeta
Vander, Leona
Verner, Cleo

Prior, E.
Ring, Hal
Ring, Albert
Richards, Joe
Sears, H.
Swift, Peter A.
Tobias, A. H.
Turnover, Jules
Torelli's Circus
Ward, Victor
Wright, W. P.

Washington, Fannie
Wheeler, Maude R.
Webster, Mrs. A. A.
Webb, Evelyn
Ward, Millicent
White, Winifred

B. F. Keith's Palace This Week—November 24th

"TRIMMINGS OF 1919"

REPRESENTATIVES: LEWIS & GORDON

SPONSORS: DAVE GORDON AND BENNIE CARTER

RAY MILLER'S

Black and White Melody Boys



Have Closed Contracts for the Season 1919-20, to Appear as One of the

Feature Acts With "The Ed Wynn Carnival"

This contract is considered to be one of the best ever issued to a singing and playing band or orchestra of any kind

We thank managers for offers for out of town productions, also offers for Australia, South America and Havana

This Week, Washington, D. C.

THANKS TO HARRY FITZGERALD

UNDER THE PERSONAL DIRECTION OF JOE B. FRANKLIN

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Funded by Q. David Bowers and
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